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## LITERATURE.

*The Story of Two Noble Lives.* By Augustus J. C. Hare. In 3 vols. (George Allen.)

THESE volumes will reach the hearts of many, but will have a peculiar charm and attraction for all that is best in the high life of England. They are a genuine biography of two noble women, fairest among the fair at the first Courts of Victoria, richly endowed with brilliant yet solid gifts—the one cut off in the prime of her years, the other reserved for an old age of honour, blessed with the reverence and love of all who knew her. The elder sister, Charlotte Lady Canning, had the more retiring and yielding nature, yet was destined to play a great part on the stage of events in a most troubled time. She was the fitting helpmeet of one of our best Proconsuls during the frightful crisis of the Indian Mutiny; and her steadfast self-reliance amid appalling trials, her trust in justice and right when assailed by calumny, and the princely charm of her manner and converse, have left memories that will long live at Calcutta. The younger sister, Louisa Lady Waterford, a singularly grand and original character, and possessing accomplishments of the rarest kind, was not placed in such a sphere of action. Her lot, splendid although chequered, lay rather in the secluded vale of life, and was often out of contact with the great world. But she nobly fulfilled a round of high duties; and it may be said of her that whatever she touched she adorned, and that her gracious and bounteous presence was the delight of troops of friends and of happy dependents. The sisters, too, held a prominent place in a circle of remarkable men and women—leaders of the social order of England, yet not wholly immersed in it—distinguished for wit and intellectual tastes, and for all the high patrician qualities which are the appanage of a great nobility. And these associations—extending from the reign of George II. to the present time, and uniting, in a series of living links, the world of Chatham with that of Gladstone, of Horace Walpole with that of Greville, of Louis XV. with that of the Third French Republic—are, perhaps, the most generally interesting parts of the work. The editor of the text has been happily chosen. Mr. Hare, a name not unknown in letters, had the privilege of the friendship of Lady Waterford; and he has compiled this "story of two noble lives" almost wholly from family papers, correspondence, diaries, and documents of the kind, giving the tale a real and lifelike aspect. These records, however, are connected by an orderly yet suc-

cinct narrative which gives the information a reader may require, and forms a thread for pearls of great price. We do not wish to carp where there is so much to praise; but we have noticed a good many misprints, and a second edition will soon, we hope, remove two or three rather glaring errors.

Charlotte and Louisa Stuart were the only children of Sir Charles, afterwards Lord Stuart de Rothesay, and of Elizabeth, a daughter of the third Lord Hardwicke. Their father was a grandson of the well known Bute, the favourite and minister of George III.; their mother blended the plebeian blood of the Yorkes—the great chancellor was a country attorney's son—with that of the historic house of Lindsay, which has risen out of the wrecks of "the 45," to spread far and wide in Scotland and England. Lady Hardwicke was one of three famous sisters, admired by Sheridan and Horace Walpole; and this venerable lady, alive until 1858, strangely connected the present with the distant past: Charles II. was "best man" at her grandfather's wedding, and her father saw Preston Pans and Culloden. The first years of the life of the Stuart girls were passed in Paris, at the British Embassy—the town house of Pauline Borghese, the fairest scion of the tree of the Bonapartes; and under the superintendence of loving parents (who represented England with becoming dignity) the children beheld the last glories of the old régime, when, the dread usurper having disappeared and the Revolution being quelled for a moment, the sad majesty of the Duchesse D'Angoulême and the infantine grace of the Duchesse de Berry presided at the fêtes of the Tuileries, a pale shadow of the splendours of Versailles. Soon after the Revolution of July, Lord Stuart retired from his post as ambassador; and Charlotte and Louisa, now in their teens, and already rich in the promise of youth, spent the next few years in the great world of London, in the midst of kinsfolk of many noble houses, or in their secluded home at Highcliffe, once the country house of their chief Stuart ancestor. In 1835 Charlotte married Charles Canning, the only surviving son of the brilliant minister, even then a rising young man of mark—a member of a most distinguished set at Oxford, of which Manning, Gladstone, Roundell Palmer, and Lowe are probably the best remembered names—and who, had his life been prolonged, would have certainly passed from a throne in India to fill the highest place in the state in England. In this instance the course of true love did not run smoothly for some little time. Lord Stuart remembered the schism of 1827, and had no liking for the Canning family. But all ended at last well; and in the quaint phrase of Lady Charlotte Lindsay, a witty daughter of the witty Lord North, "Papa, mama, lover, and lovee, one and all, played their parts to perfection." Louisa Stuart remained for some years unmarried; but she was a conspicuous star amid a constellation of peculiar loveliness—Leveson Gowers, Villierses, Lennoxes, and many others—which shone round the throne of our then girlish queen. Her genius in art had already developed; and we may see her in

more than one old Book of Beauty engaged with her palette and brushes, but princely in her noble and charming bearing. We shall not attempt a judgment of Paris, or venture to decide whether, if qualified, she would have been hailed as the Queen of Beauty at the famous passage of arms at Eglinton; but she won the heart of many a noble cavalier—like "his love and his arms, now alas! dust"—at that stately scene of the chivalry of the past.

In 1842 Louisa Stuart was married to the well-known Lord Waterford of fifty years ago. The majestic beauty of the bride, as she moved to the altar, is remembered by witnesses still alive, and is noticed in a graceful letter in this work from the pen of one of the Berry sisters. Lady Waterford's heart went with her hand; yet the union seemed at first sight ill-assorted. Lord Waterford was a princely and gallant gentleman; but he might have been called the Last of the Mohawks. His chief occupation was country sport; and his somewhat arrogant bearing and manner might have been thought in ill-accord with the gracious refinement and the artistic tastes of his most gifted wife. Yet there never was a more attached pair; and if he continued to be the Irish Nimrod, the partner of his life wrought a great change in his nature, made him one of the best and wisest of landlords, and drew him into the paths of religion and art in which she had trod from earliest youth. It was a gay time in the neighbourhood when Lord and Lady Waterford made the noble domain of Curraghmore their home, and became leaders in the highest social life of the counties of Waterford and Kilkenny. A few of the bright circle of those days survive. We may refer to Frances, Lady Ormonde, the course of whose destiny has not been unlike that of Lady Waterford; and to Lady Louisa Tighe, perhaps the last living being who beheld the historic Ball at Brussels. Yet general society was not much to Lady Waterford's taste. She liked to surround herself with a few choice friends; and her strong sense of duty and love of art made her devote herself chiefly to improving the immense but somewhat backward Waterford estates, and to doing good to the peasant masses upon them. Under her beneficent and thoughtful care Curraghmore soon put on a new aspect: plantations, shrubberies, and walks were laid out in the vast yet rather neglected park; and a scene, grand in its outline, yet uncouth and rude in its lesser features, was ere long transformed into one of exquisite and almost perfect beauty. Schools, too, and working clubs were set up for the benefit of the humbler classes; an attempt to establish a manufacture of cloth was made; and hundreds of labourers were daily employed in works of draining, enclosure, and the best farm husbandry. Lord Waterford took a zealous interest in these fruitful and prosperous tasks; and, if he was still foremost in the flight of the chase, he became a country magnate of the first order, owing in the main to his wife's example. The Great Famine of 1846-7 found the Waterfords engaged in these works of good; and the pair, like many others of high rank in Ireland, left nothing undone to mitigate the

effects of a visitation like that of the Destroying Angel. Their noble acts of charity are still remembered, yet for a moment the peasantry appeared ungrateful. In the revolutionary movement of 1848, it proved not difficult to stir up the wild Celts of the Commeraghs against "the bloody Beresfords," chiefs of Protestant ascendancy in bygone times; and their benefactors were for some weeks in danger.

The lives of Lord and Lady Canning had, during these years, flowed in a different and more strongly marked channel. He had become Under-Secretary for Foreign Affairs in the great administration of Sir Robert Peel, and took part, not without distinction, in the delicate negotiations with France of those days. He was, indeed, much prized by his chief, Aberdeen; and had Peel continued long in power, he would probably have been made head of the Foreign Office. Lady Canning, meanwhile, had become one of the great ladies of London society; and though never a Queen of Fashion—her sensitive and fastidious nature would have shrunk from the thought—she held a foremost place in the glittering world of which the Duchess of Sutherland and Lady Jersey were the highest ruling spirits. Those who remember the time have noted the contrast she presented to her husband's sister, Lady Clanricarde; the one charming, but rather shy; the other flashing with the wit and malice of Canning. Lady Canning was often in waiting on the Queen from about 1842 onwards; and the sketches she has left of the Royal Family, and of the round of their life at Windsor and Osborne, and of the kingly and queenly personages they met at Laeken and other places, are singularly life-like, graceful, and happy. She travelled also a good deal at this period; and, though not a great artist, like her more gifted sister, her landscapes of French and Italian scenery are not without excellent taste and merit. In 1855, came the most important turn in the fortunes of Lord and Lady Canning, a turn that led to high honour, yet proved tragic. Lord Palmerston was now at the head of affairs; and, loyal to the memory of a great departed chief, he sent the son of Canning to India, to succeed Dalhousie as Governor-General. "I will follow him like a dog," the true wife wrote, though she felt misgivings about the future; and never did a wife do her duty better. The diary and letters of Lady Canning during her reign in India fill a large part of this work; and they will amply repay a careful perusal. Her accounts of the grandeur of nature in the East, and of its strange civilisation of the past, are admirable for insight and graphic skill; and the same may be said of her thoughtful sketches of Oriental life and habits. But a terrible time was already at hand; and the outburst of the great Mutiny of 1857 threw Lord and Lady Canning into a sea of troubles. His despatches have passed into the domain of history; but her brief descriptions of some of the scenes of the rising, and of the feelings and passions of the ruling caste at bay, are certainly the best we have ever read. Yet the most striking features of

these records of the time are her absolute confidence in the triumph of our arms, when the courage of many had given way; her inestimable worth in the hour of peril; her perfect sympathy with the wise policy of clemency and justice pursued by her lord; and above all, perhaps, her calm pride in confronting the torrent of calumny let loose against him. The end of these illustrious lives was, however, near. In the sixth year of her rule in India, and when home seemed in sight from across the ocean, Lady Canning sickened of fever and died. Her husband, already broken in health, and borne down by his irreparable loss, just lived to see the shores of England again; but he was soon laid in the grave of Canning. "You are going to Charlotte" were nearly the last words that soothed the agony of the dying man; they were more to him than national honours and the welcome he had received from the highest in the state.

A terrible accident had, before this time, deprived Lady Waterford of the stay and the pride of her life. A perfect horseman, but of great weight, Lord Waterford had had dangerous falls in a very difficult hunting country; but a mere stumble caused his untimely death. The funeral was remembered for years for its immense and sorrowing concourse. We may drop a veil over the grief of the widow. Lady Waterford left Curraghmore for ever; and, though still in the glory of superb womanhood, almost withdrew herself from the great world during the long years of honour that remained to her. Her husband had left her Ford Castle, then a rude manor by the Cheviot Hills, and Highcliffe passed to her on the death of her parents; and her life was chiefly spent at these two secluded spots, where, in her own words, she was "a calm seeker for good." Her exquisite taste displayed itself in numberless creations of use and beauty. Ford was transformed from a false Gothic structure into a pile worthy of the feudal Herons; a village admirably planned rose beside the gates and gave happy homes to many poor dependents; and the traveller who visits the field of Flodden, within the precincts of the old chase, marks with pleasure how Marmion's well has been restored, and the whole tract laid out with reverence for the past. There was less room for the amending hand at Highcliffe; but here, too, the encroaching sea was kept out, and beautiful gardens and rich parterres attest the assiduous care of a nobly gifted mistress. Yet these were not Lady Waterford's chief labours. She devoted hours of each passing day to doing good to a world of dependents; and the schools she founded, the homesteads she built, the improved comfort and habits that, by degrees, grew up among the poor at her bidding, are perhaps the best monuments of her most fruitful life. Art, too, engrossed the greater part of her leisure. She became a painter of remarkable power; her genius in form and colouring was really striking, if somewhat wanting in exact finish, and the frescoes from her hand on the school walls at Ford are beautiful both in design and outline. And so peaceably flowed on

a great life of good works, diversified only by rare visits to Windsor, Osborne, and great country palaces, and occasionally to the world of the capital: for Lady Waterford, wherever she moved, remained the charm of the social hour, and was especially liked by the Queen and her family. Meanwhile a gradual but marked change had passed, as it were, over her inner nature. Louisa Stuart had been what is called High Church, but as age advanced she felt how true it is that organisation is not life; for her the shrine became little, the Divine all, and she sought Christ through the dust of systems and creeds, a faith strong enough to retain a noble character in the path of the highest duty and virtue, if perhaps insufficient for weaker creatures. In this way the end of time for her on earth drew near; and during the last space of a life thick strewn with blessings, Louisa Waterford humbly sat by the pool waiting until the angel should move the water. She passed quietly away in the spring of 1891, and in her case the image of the earthy put on the image of the heavenly in a scarcely perceptible change.

In this slight sketch we have been compelled to pass by the innumerable anecdotes that overflow in this work. They extend over a vast tract of time, and to notable personages of every degree. We have space only for two samples. The following, we think, will surprise our readers:—

"The Duchesse de Berry thought of marrying George IV. after her Duke was dead. People began to talk to her about marrying again. 'Oh, dear, no,' she said, 'I shall never marry again; at least, there is only one person—there is the King of England. How funny it would be to have two sons, one King of France, and the other King of England; yes, and the King of England the cadet of the two.'"

This story, too, about Lady Anne Barnard, a sister of Lady Hardwicke, and still known as the author of the ballad of "Old Robin Gray," is very amusing and good of its kind. The elevation of the Host was probably an unknown wonder for a Scotch woman of the House of Balcarres; but Lady Anne had no taste for Gallic admirers:—

"Lady Anne Barnard was at a party in France, and her carriage never came to take her away. A certain Duke who was there begged to have the honour of taking her home, and she accepted, but on the way felt rather awkward, and thought he was too affectionate and gallant. Suddenly she was horrified to see the Duke on his knees at the bottom of the carriage, and was putting out her hands, and warding him off, when he exclaimed, 'Taisez-vous, Madame, voilà le bon Dieu qui passe!' It was a great blow to her vanity."

Nor can we attempt to trace the descriptions of high social life and the affairs of Europe, which give these volumes perhaps their chief general interest. The sisters Berry in witty and pointed phrases revive the men and women of Horace Walpole's day, and many who stand out on the canvas of Reynolds. Lady Hardwicke brings before us the Ireland of Lord Clare and of Emmett, the last scenes of the court of George III., the somewhat tawdry state of the Regency, and memories of the Napoleonic empire strangely blending with those of the restored Bourbons. We see glimpses of a world for



ever vanished, when an Emperor of Austria wedded an Adriatic bride; when Pius VII., forgetting a past of trouble, deemed the temporal crown of the Fisherman secure; when Charles X. put his trust in Polignac; when the Citizen King gossiped in the Tuileries; when Caesarism without a Caesar was set up in France. Perhaps the most attractive picture we meet is that of the Queen and the Royal Family: lives of majesty yet of domestic virtue, rich in intelligence and the finest culture, yet simple and zealous of good works, lives that justify Tennyson's song of praise, and that will long stand out in our English story. Yet to a thoughtful observer of the present age, the most striking feature of the book is, that it indicates surely what an immense change has passed gradually over our aristocratic orders in the course of the last seventy years. The contrast which the Hyde Park of half a century ago, with its stately processions of a few grand carriages, presents to the Hyde Park of this day, in which all kinds of vehicles jostle each other in reckless confusion and wild disorder, is a faint visible sign of the wide difference between the upper classes of England at the two periods. We are not undiscerning flatterers of the past; but the dignity and charm of the best patrician life of the first Victorian era have suffered from the influx of new wealth, from the increasing commingling of many social grades, from the growing extravagance of tastes and habits, from ostentation, and coarse, frivolous luxury. Much good, certainly, is to be set against this; but the English aristocracy of 1840 differs scarcely less from that of 1893, than the circle of Louis XIV. at Versailles differed—*absit omen*—from that of Louis XVI. People in high places should think on these things: the two noble lives of which we have sketched the features were at least a protest against the many blemishes which disfigure what is called Society in this day.

WILLIAM O'CONNOR MORRIS.

*The New Egypt.* By Francis Adams.  
(Fisher Unwin.)

MR. LONGSDON, in his introduction to this posthumous volume, says "it was the strong desire to help the nationalist movement in Egypt," that gave Mr. Adams the strength "to battle so long against disease." There are unmistakable signs, both in the fashion and language of the book, that it was written in a hurry: also in a bad temper. The feeblest attempt is made to be fair to all parties. Mr. Adams held a brief for the Khedive and his subjects; therefore he is sparing neither of rhetoric nor of abuse in the advancement of his cause. Errors of taste stain every chapter, and it is only in some singularly beautiful interludes—for example, his account of the Nilots—that the style is free from faults. For the most part Mr. Adams was content to imitate the methods of the smartest of smart "leader" writers, and the effect is at times not a little depressing. But the book was well worth writing, and is eminently worth reading; for its author was shrewdly in earnest, and earnest men have a knack of saying memor-

able things. It were easy to raise many objections to the arrangement of the chapters, to the omission of an index, to the bestowal of almost offensive nicknames, to the inclusion of journalistic "interviews" into what poses as a serious contribution to political literature. But no purpose would be served thereby; and candour compels one to admit that, after all, the arrangement is fairly adequate and the interviews not without dramatic effect.

An unique merit, too, enhances the value of Mr. Adams's work—a merit which no other recent book on Egypt has possessed. Even Mr. Milner's excellent and statesman-like *England in Egypt* almost forgot one aspect of the question, which Mr. Adams saw clearly, though in Cairo but a few months. We are grown accustomed to believing—and the authorities who have schooled us are responsible—that the problem before us is: Shall France or England be all powerful in Egypt? Whether or not Egypt should be left to herself, is a question with which only Radical members who wish to annoy the Government concern themselves. Such, at least, is the popular superstition. But Mr. Adams realised that herein lay the gist of the whole matter; and he set himself to prove that, in the interests of humanity and progress, the English troops should evacuate the barracks of Ras-el-Tin and Abasseyah.

"Now in no other country in the world is the administration so powerful for good or for evil, for in no other country in the world has it at its almost absolute disposal the means of the material prosperity of the nation. Egypt is 'the gift of the Nile,' and the Nile can be made the gift of the administration. Had the government been based on this theory, and had everything else been held subsidiary to it, Egypt to-day would be the model of nations. Nowhere has democracy such an opportunity as here; nowhere could the dream of the Socialist and Communist be realised as it could here. The first administration that is in any degree democratic will open out for Egypt an incommensurable future."

On this supposition Mr. Adams bases his whole case, and, of course, the first step he advocates is the withdrawal of the British red-coats. It is not necessary to argue whether democracy be a good or bad thing. The practical statesman would hardly take the trouble to discuss the point. Clearly what is good for one country may be bad for another; though it must be confessed that, as a rule, democrats are slow to acknowledge the truth. Mr. Adams possibly might have been able, though the task would not have been too easy, to make out an impregnable case in favour of the democracy of his own colony or of England. But in supporting the same principles with reference to their power for good in an Eastern country, he has avoided mentioning the difficulties he dared not face. Popular government of a sort was tried in Egypt: Ismail was fond of experimenting in Western manners, and was a conspicuous failure. Oriental peoples prefer a strong administrator, and are not, as a rule, anxious to govern themselves. And Mr. Milner points out that "many of England's reforms in the Nile Valley are in the direction of the ideal the Nationalist party had at heart."

What this popular party failed to do, the English servants of the Khedive have accomplished. Mr. Adams, bitterly spiteful towards Lord Cromer's policy, could not deny, though loath to acknowledge, the success it had achieved. His scornful references to "the pledged honour of England" might make for applause in a debating society; yet is it far from certain that our honour has been soiled because the "army of occupation" still remains in the country. What Lord Granville wrote in his famous 1882 despatch was, that the government of Great Britain had for its object "the establishment of an order of things possessing the elements of stability and progress." Manifestly, to use our author's favourite word in clinching an argument, if our ministers believe that order and progress are not yet assured, they have no alternative but to continue the protectorate. To imitate the tirades of the frantic Franco-Egyptian press, as was his delight, does not convince us of the opposite.

Now Mr. Adams, with the charming inconsistency of a democrat, spoke to the greater people of the country on this matter of evacuation. He interviewed Riaz, Tigrane, and Abbas II., recording with superb satisfaction their disgust at our policy. It requires only a small knowledge of Egyptian history and a lively recollection of reforms initiated by the English to explain their anger. He also interviewed Lord Cromer that he might the more vehemently exclaim, "Lord Cromer's opinions, when they have to deal with unusual types of character, are generally noteworthy for being quite wrong." But the fellahin are, I think, not ungrateful for our rule. It may be well in most cases to let a nation govern herself; but assuredly not when alien government means sufficient food, relief from forced labour, diminution of taxation. All this, and more, has been acquired by English guidance; the peasants realise that neither Turkish Pachas nor a boy prince could do as much. Mr. Adams can only refer to the "hazel eyes" and "lace-ups with soft leather tops," to the indignant "a promise is a promise. . . . The pledged honour of England. . . . It is impossible" of the Khedive; to the rare qualities of courage and honesty that distinguish Riaz; to the fidelity of Tigrane. And this is not enough to convince sober people that we should wash our hands of Egypt. Also, there is something parochial in his disregard of a still graver question that confronts us. If we left Egypt, would no other nation step into our place? This, indeed, is a matter to be solemnly considered.

Nations, like individuals, must often find themselves in difficulties they have striven to avoid. "The empire," as Mr. Adams declares satirically, "is a great and magnificent fact." And it is childish to attempt to bind an empire by rules that were sufficient to control a vestry. There is nothing more certain than that England shirked the danger that dogged the footsteps of interference. The unenviable position of peace-maker was thrust upon her. Out of chaos she was bidden to restore order and quiet. Readers of Mr. Blunt's vigorous books are familiar with every reason that can be

alleged in favour of Arabi and the Nationalists. The late Khedive's gratitude to England was founded on admiration for the work, almost miraculous, that was done through her advice and active help. Having toiled, it is fair she should reap some harvest. Complete unselfishness in a nation is often the most profound selfishness. Nor is it an exorbitant demand that in one quarter of the world leading to India she should insist that peace shall be maintained. Again, it has been aptly pointed out that the only effective Arabists Egypt has ever known are some of the British officials in the Khedive's service. It is perhaps too much to ask a special pleader to consider fairly the facts that tell against him. But readers of *The New Egypt* must be cautioned not to forget them. Once more, to quote soberly what Mr. Adams wrote, apparently in anger, it is not unnatural for Englishmen "to glow with enthusiasm over the nobleness and unselfishness of our work in Egypt." For Egypt has many enemies, the worst of them masquerading as her friends. Only English prestige can keep them impotent.

Indeed, there is already an enemy within her gates, to whom Mr. Adams refers more than once, of whose evil influence he speaks wisely. The Greek tradesmen, for whom scarcely a good word can be said, is powerful for harm in every street of every city and township in Egypt. In the furthest villages he is to be found, carrying with him poisonous beverages, a sturdy disregard of morals, an immature taste for Western manners. Greedy, covetous, dishonest, he feeds on the misfortunes of the fellahin and grows rich on their poverty.

"All, or nearly all, retain a sense of their superiority to the 'Arabs,' and this sense comes out more distinctly in the villages than in the towns. The Greek feels but little personal affinity with the fellah, with the agriculturist, the patient, industrious worker, on whose tax-smitten shoulders the grievous burden of the government is laid. The Greek has for his present business to entirely eat up and supersede the more sympathetic Arab of the town."

Much more has he to tell us about these Greeks; but, curiously enough, he failed to see what was the best, the only, check to the evil. If, as Mr. Milner has shown, the people are better off, the finances of the country stable, irrigation improved, there is some chance of the Arab escaping from the "old man of the sea," who now squats on his shoulders. By the withdrawal of English influence, Greek influence of the most fatal kind would increase. Not only as petty tradesmen and money-lenders, but as government officials, they would remain an irremovable curse, blocking progress and presaging ruin.

Mr. Adams has written a useful and a very able book; but its usefulness is owing to the facts he has collected and his accurate commentaries on lesser known phases of Egyptian life, not at all on account of the conclusions he has drawn. The failure was, I think, inevitable. It is very difficult, luckily, to argue against facts. Sympathies are sometimes admirable, always humane and often dangerous. The problem he tried to solve is confused and confusing.

"It has one radical defect—that it is never simple; it has one ineradicable charm—that it is never commonplace." So that, however valuable in helping one to work to a solution such a book as *The New Egypt* may be, it cannot be final. Even so clever a man as Mr. Adams, must sometimes—nay, generally—be wrong. The safest thing is to leave the matter in the hands of those trained to adjust the balances; and the result will be fairer to all parties if sentiments and sympathies be kept out of the scales.

PERCY ADDLESHAW.

*A History of English Dress, from the Saxon Period to the Present Day.* By Georgiana Hill. In 2 vols. (Bentley.)

MISS HILL has given us in these two volumes much delightful material for that study of the art and philosophy of dress, which all of us pursue, and so few of us understand. Strange problems abound in her pages: as, indeed, the history of English dress brings together all manner of incongruities, hard to reconcile, impossible to account for.

Miss Hill wishes, as she tells us, "to describe the changes in the fashion of our apparel since the days of the Roman occupation of Britain." The Romans, it seems, found a trousered, and left an untrousered, people, it being a mark of advancing civilisation to discard the *braccae*. We can still trace the Roman influence in the dress of the later Saxon period, especially in that of the women, which was beautiful in its rich simplicity.

"It was in two pieces, the tunic and the gown, the latter generally concealing the tunic with the exception of the sleeves, which were close and came down to the wrist finished off with a bracelet or a band, while the sleeves of the gown were wide. . . . The mantle, of some contrasting colour, was of no particular shape, apparently, but a wide piece of stuff that could be wrapped about the form, in several ways, like a man's cloak. Ladies of rank had their gowns and mantles elaborately embroidered, working wonderful devices upon the cloth in silk and gold thread."

This simple tunic and gown were allowed to fall loosely, and confined at the waist by a girdle. The costume of the men was a short tunic to the knee with "leg-bandages" and strong boots of leather, the tunic being richly embroidered and ornamented in the case of a man of rank.

When, however, the Saxon period merges in the Plantagenet we bid farewell for many centuries to costume so happily related to custom. Fresh elements enter now; richer materials are woven, more ingenious ways of fashioning them discovered; and this before any corresponding improvement had been made in the art of living:

"Imagine the ladies in their trailing gowns stepping gingerly over the damp and often dirty rushes in the hall, sitting in carpetless, curtainless rooms on benches—for a chair was a special luxury—with the rain and the wind blowing in through the lattices. One would expect to find every one dressed in thick serge or coarse calico, with short gowns and strong serviceable boots; instead of which, the ladies and gallants of that period were extravagantly fond of costly stuffs, long trains, and fantastic shoes."

It will occur here, as elsewhere, to the amateur, that the last lesson to be learned is a sense of fitness and proportion. For this one need only remember the Norman gentleman with his lengthened toes chained to his knees, or the Whitechapel girl with her feathered hat, or Queen Elizabeth in her wheel farthingale and ruff, supping her soup with a spoon two feet long, or—to take an opposite extreme—the modern gentleman disfiguring gorgeous assemblies by his waiter's uniform. One is not, therefore, surprised to find that in these earlier centuries nothing was so much admired as the unsuitably fantastic; and here we may again quote Miss Hill, who is apt, as this passage proves, to abandon her own better and clearer style for a more interjectional note.

"With these pointed shoes they are wearing very brightly coloured hose, crossed up the leg with a kind of garter. . . . But some of the gallants are gayer still: they have one leg green and another red, well displayed under their short tunics. Those who wear a longer gown have slit it up the side as far as the thigh to exhibit their hose. . . . Those rich tunics, made of that fine silky stuff called *siclon*, brought from the East, with the jewelled girdle and small ornamental dagger hanging from the clasp in front, those splendid mantles shining with gold thread, are decidedly fair-weather garments. They were never meant for our sultry skies. And what will become of those crisply curling ringlets and jaunty caps in a shower of rain? There are no carriages; every one must either ride or walk. . . . The edges of their tunics and sleeves are all jagged. Very fantastic they look and very uncomfortable they will feel when the wind rises, with all those pendants flapping in the air."

Miss Hill, alluding then to the miller in "The Reeve's Tale," says he wore his sleeve streamer or "typet" "wound about his head," a method so obviously uncomfortable that it might have led her to further inquiries. Planché says that "typet" was a term applied to three different articles of apparel; and one of these was "the cape of the hood which was sometimes bound about the head by the long tail or typet in various fantastic shapes."

Until the middle of the fifteenth century, women continued to dress with greater restraint and fewer changes of fashion than men.

"There was a time when women showed far less disposition than men to adopt new fashions. Because in the present day men have chosen to affect a certain rigour in dress which does not admit of much variation, they are pleased to forget the quality of their toilet in the past, the number and mutability of their fashions, the elaboration and costliness of their attire, which equalled, nay exceeded, that of women. . . . With the influx of foreign goods and foreign fashions, and the growing taste in Western Europe for novelties and display, the classic simplicity of female costume was corrupted. Women began to dress to match the men. The French ladies succumbed earlier to the influences of the times and, as most of our Queens came from France, it was inevitable that great ladies should follow the example of the lords and gallants, and deck themselves in the new modes that seemed to have been gathered from all quarters of the world."

Then followed centuries of extravagant



changes in fashion; both sexes began to use padding and buckram more and more lavishly, until dress assumed the architectural proportions of Elizabeth's reign. France mainly set the fashions and invented the newer monstrosities. Here, again, one is led to wonder how long our British reverence for French pre-eminence in dress will survive? It is curious that the nation which invented crinolines and head-dresses half a yard high, and is quite ready to revive them, should be ever quoted as the one possible leader of fashion, English and European.

When farthingales grew at length enormous, there came the inevitable revulsion, resulting this time in the beautiful and graceful dress of the Stuart period, over which Miss Hill grows enthusiastic. She doubts, in fact, whether the graces of such court beauties as Nell Gwynne were responsible for the costume, or the costume for the graces.

"Fortunately," she says, "the period that produced them was a period of glorified simplicity of costume. As we look from one to another of them, it is appalling to think how they would have appeared encased in all the panoply of Tudor dress."

Not but that they could still be guilty of an occasional extravagance, as we may learn from a sisterly indictment preferred against "Lady Gansbourer" in the summer of 1686, who wore, it seems,

"Such a dress as I never saw without disput. Her iengan manto is the worst of the kind, it is purpell and a great dell of green and a letel Gould and great flours, ther is some red with the green, and noe lining which luks most abomenable!"

Miss Hill certainly understands the art of quotation, and her quotations go far to make her book what it is. Her own style, as has already been shown, is clear and vigorous; and her book is, at any rate, a good substitute for that ideal book on dress which yet remains to be written. The illustrations, we should add, though they might perhaps sometimes be more representative, are excellent even when they are ugly. Among those which may fairly be so qualified, one of the hapless "L. E. L." does not help to reconcile one to her poetry, though it might be held to explain some of its qualities.

GRACE RHYS.

*The Lover's Lexicon: A Handbook for Novelists, Playwrights, Philosophers, and Minor Poets; but especially for the Enamoured.* By Frederick Greenwood. (Macmillans.)

THE title of this work resembles an entry that once caught our eyes in the catalogue of the British Museum Library: "Women: their faults and imperfections considered alphabetically." Mr. Greenwood's treatment is alphabetical, passing to "wife" from "abhorrence," and strictly masculine, though he dwells rather on charms and virtues than on faults and imperfections. He analyses the language of emotion, and teaches love-making by system. His work,

indeed, is not, strictly speaking a lexicon, for its definitions extend to brief essays or lecturettes from an imaginary she-Professor of the Tender Passion. The sub-title is more accurately descriptive, and all the persons there mentioned may profit by the study of these pages. Here are soul-dissections for the novelist or the playwright, epigrams for the philosopher, warnings for the minor poet, and rules of conduct for the enamoured. To the last-named, who may in a moment become any or all of the other four, Mr. Greenwood primarily addresses himself, and, for the most part, in tones of sympathy.

The lover, halting for words before the dazzling beauty of his beloved, will rejoice to hear from so polite and learned an authority that—

"not only is love preferentially mute, it is most eloquent in that condition; as all its poets declare, and as we know of ourselves. And it is to be observed that the language of love as known to grammarians has an extremely meagre vocabulary, which could hardly have happened had it not perfected a speech of its own in prelingual times. Invention is the child of necessity. Already provided in other ways love had little need to share in the invention of words, when that business began, finding it enough to draw here and there from the fund of common speech for mechanic uses. Many a trade of fifty years' growth could furnish a fuller word-manual than one of the oldest and most inspiring of the passions. This comes of a long-derived superfluity of eloquence in muteness."

Comfortable, sapient teaching! recalling it, we throw a world of meaning into our eyes and are happy.

Words there are, however, in the lover's vocabulary, and assuredly "Sweetheart" is

"the prettiest, honestest, wholesomest word of all its kind; the one most full of meanings; and its meanings as clear as a brook, as sweet as thyme on the banks of the brook, and all in a winding, low, incessant harmony, like the honey-making bees in the thyme. For music, for significance, for fitness, for completion, where else did two such syllables come together?"

"Spouse" and "wife," again, carry their own meanings with them—useful, pleasant-sounding syllables.

Less willingly can we acknowledge the couplet *fiancée, fiancé* ("which might have come from the confectioner's with other apparatus in aid of domestic insufficiency"), but at present we have no choice. His or her "intended" is truly a barbarism, and "it is clear that 'plight' is the word that poets should work upon." The superiority of the words for parting over those for meeting, provides us with another complaint against the language. "How d'ye do?" is a poor lame greeting.

"Who will compare it with 'adieu,' which is 'goodbye' in the voice of a dove? On English lips there is hardly a word that fills with more of music and meaning than 'farewell'; while as to 'goodbye,' give but the occasion, and 'good' is a sob and 'bye' the tear that follows."

And poets have sung for ever of lovers' partings, but seldom of any meetings save the first,

But Mr. Greenwood has other than merely verbal lessons for the lover. He would have him lament the decay of gallantry and noble passion:

"for there have been such prose-and-verse celebrations of lurid dreams, purpling brows, quivering bosoms, swooning senses, languors hollow-eyed, kisses that sting, ditto with blood and foam, burnings, faintings, and similar delights, that 'passion' has become almost a blush-word."

He would urge on him the truth that "affection is never without a warmth of good-will which, interchanged between man and wife on an automatic supply system of spontaneous origin, corresponds to a total exclusion of draughts"; and warn him against "the peach-bloomed maid with angel eye, surnamed a doll," "the pretty, light, laughing little girl" coming towards him "in fluttering muslin and ribbons." "Coquetry," it seems, is dying out with other womanly pursuits, but may still be dreaded in those "of a brown complexion, bright-eyed, red-lipped, with two rows of that particular kind of teeth which seem to have an own gift of smiling. There are fair coquettes too—of the brilliant and sunny kind of fairness; but it is thought that they are fewer than the brown, and more liable to languish in the way when hotly pursued."

Distinctions, which to persons not in love may seem super-subtle, are here drawn between "addresses," "advances," and "attentions"; "dalliance" and "encouragement"; "flirtations" and "love-making"; between "admiration," "adoration," and "fondness"; "affection" and "attachment"; "ecstasy" and "rapture"; "calf-love," "child-love," and "first-love"; between "love-pledges" and "love-tokens"; "amours," "amourettes," and "tendresse"; and finally between "prettiness," "beauty," and "loveliness," of which the last, being largely dependent on character, is pronounced most noble.

Of beauty, according to our authority, there are three types—

"stately beauty, which may be either fair or dark; the angelic fair; the dreamy or the sparkling brown. There is another type, 'the village rose' it might be called, as delightful as any; but, with all the charm of beauty, it lacks the distinction which confers the name. The beauty of the devil is also in three varieties, but each is more strongly marked. There is 'the darkly brilliant, the sumptuous fair, and the angelic fair'; of these 'the third is all deceit; the superlative of subtlety in treachery.'"

Readers there may be who will tire of this lexicon, urging the frivolity of its subject-matter and the inconsequence of its methods; but "for the enamoured" every page will contain some welcome addition to his "idea of the 'eternal feminine,' which is attraction in all its various embodiments and manifestations."

REGINALD BRIMLEY JOHNSON.

## NEW NOVELS.

*Marion Darche.* A Story without Comment. By F. Marion Crawford. In 2 vols. (Macmillans.)

*The Hoyden.* By Mrs. Hungerford. In 3 vols. (Heinemann.)

*Christine.* By Adeline Sergeant. In 3 vols. (Hurst & Blackett.)

*The Star Gazer.* By G. Manville Fenn. In 3 vols. (Methuen.)

*A Witch's Legacy.* By Hesketh Bell. In 2 vols. (Sampson Low.)

*The Petrie Estate.* By Helen Dawes Brown. (Osgood, McIlvaine & Co.)

*A Prisoner of War.* By F. A. Inderwick. (Sampson Low.)

A LADY, seeing a number of brightly-coloured books in three and two volumes upon a reviewer's shelves, asked the reviewer what he found to say about all those rubbishy novels. The reviewer's answer was possibly inadequate, and it need not be reported at length; but among other words of wisdom he let fall the remark that a mere rubbishy book is not necessarily the least suggestive of critical comment. Mr. Marion Crawford, for example, never wrote—never could by any possibility write—a book to which either ordinary incompetence or sane malignity could apply the depreciatory epithet; but he has for once written a book about which it is very difficult to say anything worth saying. *Marion Darche* is a story of present-day life in New York; and *The Three Fates*, clever as it undoubtedly was, sufficed to prove that Mr. Crawford's work does not touch its best possibilities when it treats of the unromantic situations of contemporary society. Still, the book just named has a tangibility which does not belong to *Marion Darche*: it was graspable and it stood upon solid earth, whereas the new novel seems, to one reader at any rate, elusive and up in the air. *Marion Darche*, her eminently objectionable husband, and the loyal Brett, who saves her from making herself a beggar for the sake of a scoundrel, have all the look of being ordinary human beings; but somehow, to use a convenient colloquialism, we never get hold of them. John Darche's cantankerous brutality is inexplicable, because unrealisable; still more so is the devotion of the woman, who commits a crime to rescue from justice the man whose death she regards as the greatest blessing of her life. It need not be said that these things are unnatural, but simply that Mr. Crawford does not show them as natural: he doubtless holds in his mental conception an explanatory key, which, however, he fails to produce. Intangible as is the narrative itself, the long conversations of fence and banter are still more so. They beat about the bush and never start the hare: they are full of cleverness, but it is irrelevant and ineffective, and we read them not with satisfaction but with bewilderment. *Marion Darche* is, indeed, a novel which is pre-eminently noteworthy, as showing how great may be the failure of a distinguished and delightful writer when he wilfully leaves the line along which his genius ravel with least resistance.

Mrs. Hungerford has made a mistake which has had a curious result. She has imperilled her artistic reputation, and in doing so has given herself an unimpeachable moral testimonial. In the character of Marian Bethune she has tried to give lifelikeness to the portrait of a thoroughly bad woman, and her imagination has broken down utterly under the strain to which it has been subjected. That the novelist has succeeded in making Mrs. Bethune as repulsive as she well could be made, is true enough; but the male or female villain of fiction does not live by repulsiveness alone, and in this detestable woman all other constituents of vitality are wanting. The wicked Marian has so little discretion or finesse, that all her depravity would have been as ineffective as a flagrantly clumsy attempt to cheat at cards, had not the folly of her victim, Sir Maurice Rylton, been as conspicuous as her own wickedness; and the young baronet gives himself away in such an imbecile fashion, that the unequal contest—if contest it can be called—becomes intolerably flat. Mrs. Hungerford should leave both feminine devilment and masculine fatuity, and stick to the open-hearted, clean-minded, plain-spoken girls of whom, since the days of *Molly Bawn*, she has given us such a pleasant assortment. There is not, perhaps, any great variety among them; but as novel-readers have short memories, and as the kind is a good one, this does not really matter very much. Tita Bolton may not be so irresistible as some of her predecessors—especially the Hibernian ones—but she is very charming nevertheless. Her friend and ally Margaret Knollys, the foil to Mrs. Bethune, is not only socially but aesthetically satisfactory; and in the impecunious and feather-headed Randal Gower we have one of those light-hearted youths whom Mrs. Hungerford always makes entertaining. It need hardly be said that the English of *The Hoyden* leaves much to be desired; but this is a world where, as a well-known epitaph says, "we cannot have all things to please us"; and the book—when Marian Bethune is out of the way—is distinctly readable.

Miss Adeline Sergeant seems to have taken a holiday in Egypt, and *Christine* is the result of it. There is, however, so little local colour in its pages, that the author might have followed the example of two of her feminine characters who, in sight of the pyramids, spend their time, not in romantic raptures, but in the unoriental game of poker. With the exception of a half-caste scoundrel and a midnight native concert, which is utilised to bring about the crisis of the story, there is hardly a character or a situation which might not have figured as appropriately in London as in Cairo; and in all other respects the novel is constructed on very familiar lines. The hero and the heroine are drawn into the usual misunderstanding by the machinations of the villain who, having apparently established a claim to Christine's property, is anxious to annex Christine herself. He is aided by Miss Daisy Touchwood, a young woman of that peculiar quality of vulgarity known as

"up-to-dateness," who has similar designs upon Gilbert Greville, and who so arranges things that the young man shall unwillingly compromise her, and still more unwillingly propose marriage. Then Daisy is entangled in a second scrape—innocently, this time—and in order to save the reputation of her married sister, sacrifices her own, and with it her *fiancé*. She now develops rapid consumption, and becomes a changed character; the trouble concerning the scandal is proclaimed by a farcical young American preacher, who has dangled after her through the story; Daisy dies in the odour of sanctity; and Christine and Greville are married and live happily ever afterwards. The novel is a fairly creditable pot-boiler; but it is rather a pity that Miss Sergeant should take to pot-boiling.

Why Mr. Manville Fenn has called his rather wild story *The Star-Gazers* is hard to say. It contains only one star-gazer, who has very little to do with the tale, and who might be more appropriately described as the wool-gatherer, so unfortunate is the result produced on his intellect by astronomical pursuits. There are also some poachers, and there is a profligate squire who behaves rather badly to several young women, though neither his motives nor those of any of the other characters are very clear. Mr. Fenn has had a good deal of practice in story-telling, and he ought by this time to be an adept in the narrative art; but *The Star-Gazers* is characterised by that general confusion which the novel-reader of experience has learned to regard as the trademark of the amateur. Even the briskness which always characterises Mr. Fenn's work cannot compensate for the lack of form and coherence.

The adventures in Mr. Hesketh Bell's novel are fairly good; the love story, which seems to be thrown in as a concession to the rigid conventions of fiction, is not a thing of much account, and the author himself evidently regards it with a very tepid interest. The legacy left by the West Indian witch to Jack Moresby is simply a piece of information; but, as it concerns the whereabouts of a buried treasure, it is a very valuable legacy to the impecunious young planter. The treasure is found in a chapter which is, perhaps, a little too suggestive of Poe's story of "The Gold Bug," but it is immediately stolen; and the pursuit of the thieves by Moresby and his faithful henchman Bret provides the substance of the kind of tale which depends for its attractiveness on rapid sequence of incident. There is nothing very striking in *A Witch's Legacy*, but it is by no means a bad novel of its kind.

The single volume novel as well as the short story is among the things that they manage better in America, and *The Petrie Estate* is an admirable example of perfect management. The mere narrative outline is simple and even conventional. Richard Waring, the young New York journalist, has always been supposed by himself and by his friends to be the heir of James Petrie; but, when the old man dies no will is found, and his great property descends to his next-of-kin,



Charlotte Coverdale, the head assistant mistress of the Mill Hill Seminary, and a girl of high aspirations. Of course, even the simplest-minded reader does not need to be told that the will is found, or what is the conclusion of the whole matter; but this kind of narrative scheme which, in the hands of the amateur, is so unspeakably flat and tiresome, provides for the artist the best possible opportunity for freshness of grouping and fine finish of detail. Miss Brown has the happy knack of using a group of subordinate characters in a fashion which is at once interesting in itself, and effective as a background against which the more important characters in the little drama stand out in clear and yet natural and harmonious relief. The prim Aunt Cornelia, with her old-fashioned conventionalities; Mrs. Bisbee, the unconventional Shakesperian philosopher; Miss Devine, the society elocutionist; and the members of the curiously assorted Hathaway household—all are daintily executed sketches; but not one of them obtrudes itself: each enriches the design, and gives saliency to its more important members. *The Petrie Estate* is by no means an ambitious story, but in its quiet way it is a very satisfying performance.

There was no need whatever for the apologetic tone in which Mr. Inderwick speaks of his pretty story, *A Prisoner of War*. "I am afraid," he says, "that this little tale offends somewhat against the canons of modern taste"; but if such offence there be, the canons of modern taste must be very unreasonable. The story which has for its place Romney Marsh and for its time the early years of the present century, cannot even be called slight, for it has a good substantial body of character and incident; but a much slighter tale than this would be made pleasantly attractive by Mr. Inderwick's graceful and picturesque handling. The narrative moves along with what may be described somewhat paradoxically as a quiet briskness; the old-world atmosphere is rendered with real skill; and as it is delightfully printed and illustrated, it appeals agreeably to the eye as well as to the mind.

JAMES ASHCROFT NOBLE.

#### SOME BOOKS ON THE OLD TESTAMENT.

*The Praises of Israel*; an Introduction to the Study of the Psalms. By W. F. Davison, D.D. (Charles H. Kelly.) This tastefully got-up little volume forms part of a new series of Bible handbooks of Wesleyan origin. The author is tutor in systematic theology at Handsworth College, and combines essential orthodoxy with an intelligent interest in critical study. He seeks to make the Psalter more interesting, and the Christian interpretation of the Psalms more reasonable without being less reverent. But he has made one great fault which, in the interests of his not too educated readers, we must regret. He has but 287 small pages to fill; and instead of devoting these entirely to the literary and religious aspects of the Psalter, he has ventured to include a controversial treatment of the higher criticism. Now, to do this with any success in the space at his disposal would have taxed the skill of the greatest living scholar, and Dr. Davison has

certainly not succeeded. One thing indeed he might have done. He might have endeavoured to correct some of the mistakes and misrepresentations which swarm in our recent orthodox literature. He might have frankly stated that, after a discussion of nearly sixty years, some fixed results have been reached—e.g., that the Psalter in its present form is a work of the post-Exilic age, and that there are as yet no critical means for detecting Davidic or pre-Exilic portions of possibly composite post-Exilic Psalms. Mr. Davison has unfortunately acted otherwise. He confuses the question at issue in the most aggravating way; tries to prejudice his readers against consistent criticism, and repeats the old taunt about the diversities of critical opinion, as if Ewald, whose opinions were formed as long ago as 1833, must not necessarily have differed from critics of the present day. But probably the chief reason for this attitude of the author is indicated in the following sentence. "It is often assumed by writers of a certain school that spiritual religion of a high type was impossible as early as the time of David. The literary analysis of Old Testament documents and the analogy of nations are supposed alike to point to a development in the history of Israelitish religion which makes Davidic psalms impossible." The author is afraid, that is, of a particular form of the doctrine of historical development, which seems to him to leave no room for inspiration and revelation (or, let us say, in non-religious language, for the creative faculties of religious genius). He also questions the propriety of treating the Hebrew records just as one would treat the records of any other religion. We hasten to express our conviction that the author is a seeker after truth, and sincerely wishes to be fair; but why does he (on p. 109) repeat a misrepresentation of a critical argument of which he ought to have seen the correction in a reply addressed to himself and another in the *Thinker* for April, 1892 (p. 331)? And why does he give such an unrecognizable account of the more advanced critical theory of the Psalter? These are not pure inadvertences, like the statement on p. 71 (note) respecting Bickell, who will be taken by the reader to have just begun to distinguish himself by textual reconstruction. Dr. Davison is, of course not dependent on Dr. Dillon's popular article on Bickell in the *Contemporary Review*. But we fear that his general view of Psalter criticism will not seem to the best judges either fair or adapted to the purposes of education.

*The Twelve Minor Prophets*. Expounded by Dr. C. von Orelli. Translated by J. S. Banks. (Edinburgh: T. & T. Clark.) Again a Wesleyan scholar presents the theological student with a useful handbook, this time, however, not as author, but as translator. Mr. Banks's former translations of Orelli were wooden and unsatisfactory; in the present volume his hand appears to have become more used to the work. Orelli is an excellent linguistic scholar, but his narrow theological views have hindered him in both the great departments of criticism; nor can one even say that he is a complete master of the literature of his subject. Still, his book is commendably free from the controversial spirit by which the book just noticed is unfortunately distinguished, and it is briefer and much more recent than Keil. There was no strong necessity to translate it, but it may be provisionally useful, though it shows very little comprehension of critical problems. It is wonderful to find that Orelli thinks the psalm of Jonah quite a natural effusion for a man in the belly of a fish, and inclines, with some slight hesitation, to accept the "extraordinary event" as historical.

*The Book of Job*. Critical Edition of the Hebrew Text, with Notes, by C. Siegfried. English translation of the Notes by R. E. Brünnow. (Leipzig: Hinrichs; London: David Nutt.) Prof. Paul Haupt's bold attempt to bring the present state of Old Testament study distinctly before the public by a new "Bible-work," cannot pass without notice in the ACADEMY. A really critical translation, in which the results of the literary analysis are presupposed, and with notes devoid of all pedantry, will be a novelty. We are now informed that, in order to make the basis as clear to the Hebrew scholar as the superstructure will be to the English reader, the Hebrew text adopted by the several translators will be printed, with critical and explanatory notes, in a luxurious but cheap form. The first part of the Hebrew edition lies before us, and for three shillings Hebrewists and students of the higher criticism may obtain one of the most useful and stimulating handbooks. Some of them may be surprised to find parts of the Hebrew text printed in colours. This follows from Siegfried's fundamental theory that the poem has received numerous additions, having been one of the most popular productions of Hebrew literature. The English edition will give a compact account of the grounds for this theory, which in some shape is held by all critics. The text-critical notes in this edition are highly condensed, but will repay study. Even if the critic has often only given us what might have been written by the poet, he has done good service to the cause of Hebrew literature. But why has Siegfried so entirely neglected Bickell, who has just produced his final reconstitution of the Hebrew text of Job on the basis of the pre-Hexaplaric text of the Septuagint, and when *Carmina Veteris Testamenti metrica* has been before the world since 1882?

*Kritische Bearbeitung des Jobdialogs*. Von G. Bickell. (Wiener Zeitschrift für die Kunde des Morgenlandes.) Seldom has a German critic found so able and so enthusiastic a champion as Bickell has found in Dr. Dillon, whose account of the present work in the *Contemporary Review* for last July makes any further explanation of its origin superfluous. Certainly this is a production of a higher order than Siegfried's, judged from a text-critical point of view, because the author has a definite theory as to the metrical form of the poem of Job, and a more complete and, as one would fain hope, more solid critical basis. It does not, of course, follow that Siegfried has not often seen further than Bickell, especially in the field of the higher criticism. Nor can one as yet venture to pronounce a verdict on the success of Bickell's work as a whole. The Transactions of the Berlin Academy for 1890 contain a discussion of the whole question raised by Bickell, and (to some extent independently) by Hatch, with an unfavourable result (see article, "Dillon on the Text of Job," *Expositor*, March, 1891). This should by all means be read and carefully compared with the present work. The same *Wiener Zeitschrift* contains a reconstitution of the text of Proverbs, with an appendix on the strophic system of Ecclesiastes. The author has also ready for press a similar reconstitution of the text of Lamentations. Uncertain as the details of Bickell's scheme may often be, it is impossible to deny that through his efforts the question of Hebrew metric has passed into a new phase.

*Alttestamentliche Kritik und Christenglaube*. Ein Wort zum Frieden. Von Eduard König. (Bonn: Weber.) We commend this Eirenikon to those who are seeking for a new compromise between tradition and science (in the widest sense) in England. Herr König deserves warm thanks for his defence of the rights of

criticism in the Christian Church. There is here, as in all his works, a seriousness of tone and a learning which command respect—one regrets to add, a cumbrousness of style which even for a German theologian is now somewhat excessive. That many critical students will be able to pause at his own comfortable resting-place is, however, extremely improbable. The Church at large cannot rest satisfied with so illogical a theory and so incomplete an examination of the facts of the Old Testament, nor can scholars take even Herr König's *Einleitung*, helpful as it is linguistically, as an adequate exhibition of the nature of sound criticism.

*Geschiedenis van den godsdienst in de oudheid tot op Alexander den groote.* Door C. P. Tiele. (Amsterdam: van Kempen & Zoon.) Should there be any room amid the strifes of churches and sects for the historical study of the religions of the distant past, this handbook, translated, will find its way into the hands of many buyers. The reputation of Prof. Tiele (author of the article "Religions" in the *Encyclopædia Britannica*, and of a well-known historical sketch of ancient religions) places this work above ordinary criticism. Suffice it to say that its lucidity and compactness are equal to the minute accuracy of its facts, though, of course, the learned author would be the first to recognise that "accuracy" can have only a relative application to subjects in course of gradual transformation through fresh discoveries. It is an entirely new work which we have before us, and one in which the historical principle is much more completely carried out than in the sketch to which we have referred. After an introduction of fourteen pages, we are introduced in successive books to religion in Egypt, religion in Babylonia and Assyria, religion in the land between the Euphrates and the Mediterranean, excepting Asia Minor. The third book contains the important chapters on the Arameans, the Hittites, the Canaanites, and the Israelites. Undoubtedly, this portion suffers much from want of space. In particular, the examination of the different possible theories for accounting for the development of post-Exilic Jewish religion somewhat lacks precision of statement. On the other hand, the lower elements in the pre-Exilic religion of Israel are treated as fully as one could reasonably expect, and due attention is paid to the Tell-el-Amarna tablets in connexion with the history and religious beliefs of early Canaan. "It is altogether impossible," says Prof. Tiele, "to determine when the Hebrew tribes entered Canaan and effected a settlement there." But "the tradition that their journeys first began after the death of Moses is well founded." The bibliographical appendix contains lists of books, with useful remarks. High praise is given to the Gifford Lectures of the new Master of Balliol, Prof. Caird.

*Versuch einer Reconstitution des Deborahliedes.* Von Carl Niebuhr. (Berlin: Nauch.) It is difficult to treat this elaborate "attempt" seriously; the methods and the results are alike opposed to those of previous critics. Sisera becomes an Egyptian king of the family of the "heretic" Chuenaten; and Deborah, a personification of the population of the town of Dabirath (Josh. xix. 12) by Mount Tabor. Against this we may refer to Mr. G. A. Cooke's *History and Song of Deborah* (Oxford, 1892), who places himself at the point to which criticism appears to have brought us, and is thus able to throw much light on the Song. Let the student put the two views side by side, and judge.

M. SAMUEL BERGER—author of a *History of the Vulgate in the early middle ages*, which was reviewed in the *ACADEMY* of October 7, 1893—has reprinted from the *Notices et Extraits des*

*Manuscrits de la Bibliothèque Nationale* a paper entitled "Sur Quelques Textes Latins Inédits de l'Ancien Testament" (Paris: Klincksieck). After a brief introduction and a bibliography, he proceeds to quote passages from MSS. in various libraries, which show traces of readings different from and earlier than those of the Vulgate. The feature common to almost all of them is that they seem to belong to the group of old versions known as the Italian. Among the MSS. examined are the Codex Complutensis, now at Madrid, written in a fine Visigothic hand of the end of the ninth century; the Codex Gothicus Legionensis (dated 960), also in Spain, from which M. Berger cites a passage from the Fourth Book of Esdras—a subject to which the late Prof. Bensley had devoted so much attention; a MS. at St. Gall, of the eighth century, which contains a number of miscellaneous extracts, including a portion of the Book of Job according to the Septuagint version; and a MS. written in Bohemia as late as 1420, and now at Einsiedeln, which gives in the margin a variant of the Song of Hannah, almost identical with that in the Codex Gothicus Legionensis. It is hardly necessary to say that M. Berger has treated his subject not only with masterly erudition, but also with no less masterly lucidity.

#### NOTES AND NEWS.

THE first work of the late Prof. Jowett's to appear after his death will be a reissue of his *Notes and Dissertations on the Epistles to the Thessalonians, Galatians, and Romans*, together with the essay on the Interpretation of Scripture, which originally appeared in *Essays and Reviews*. It will be in two volumes, edited and condensed by Prof. Lewis Campbell, and will be published by Mr. John Murray.

MR. JOHN MURRAY also announces the Autobiography of Sir William Gregory, sometime governor of Ceylon, edited by his widow.

MESSRS. LONGMANS & Co. have in the press a book by Mr. John Nevile Maskelyne, of the Egyptian Hall, entitled *Sharps and Flats*, which claims to be a complete disclosure of the methods of cheating practised at the present day in games of chance and skill. It will have numerous illustrations.

Two volumes on *Big Game Shooting* will be published in the "Badminton Library" next month. Among the contributors are—the Earl of Kilmorey, Sir Henry Pottinger, the late W. Cotton Osell, Col. Percy, and Messrs. F. C. Selous, W. G. Littledale, C. Philipps-Wolley.

MESSRS. SAMPSON LOW, MARSTON & Co. will publish before the end of this month *Glimpses of the French Revolution*, by Mr. J. G. Alger, a resident in Paris, who has already written more than once about this period of history and the part played by Englishmen in France.

MESSRS. CHAPMAN & HALL announce for immediate publication a new book by Lieut.-Col. A. B. Ellis, of the West India Regiment, whose name has recently been before the public in connexion with the "deplorable incident" in Western Africa. It is entitled *The Yoruba-speaking Peoples of the Slave Coast: their Religion, Manners, Customs, Laws, Language, &c.*

MESSRS. WILLIAM BLACKWOOD & SONS will publish immediately a volume of *South Sea Yarns*, by Mr. Basil Thomson, with full-page illustrations.

THE seventh volume of *Book Prices Current*, giving the results of the auction sales of 1893, will be issued by Mr. Elliot Stock immediately.

The usual review of the year's business and a copious index will accompany the volume.

MR. JOHN DAVIDSON'S *Baptist Lake*, the publication of which has been delayed for several months, to make way for the author's *Random Itinerary and Sentences and Paragraphs*, will appear next week. We understand that the story, which is of a fantastic and humorous nature, deals with the adventures of a Scotch family in London. The publishers are Messrs. Ward & Downey.

A NEW novel, containing an original study of the maternal instinct, will shortly be published by Messrs. Hutchinson & Co., in three volumes, under the title of *A Yellow Aster*.

MR. JOHN PENDLETON'S book on *Our Railways: their development, enterprise, incident, and romance*, will be published by Messrs. Cassell & Company early next month.

MR. JOSIAH FLYNT, a young American, who has already published some articles in the magazines upon the causes, career, and cure of the Tramp, is now engaged on a book treating the same subject at length, and giving individual instances of tramp life and adventure.

A POPULAR edition (being the sixth) of Mrs. Oliphant's novel, *The Cuckoo in the Nest*, will be issued immediately by Messrs. Hutchinson & Co.

MESSRS. ASHER & Co., of Bedford-street, Covent Garden, have been appointed agents in this country for the sale of the publications of M. Calmann Levy, including the two popular series of standard French authors known as "Collection Michel Levy" and "Bibliothèque Contemporaine." They are also agents for the sale of the *Revue de Paris*.

AT the meeting of the Elizabethan Society, to be held at Toynbee Hall on Monday next, Mr. Edmund Gosse will read a paper on "Donne."

THE Friday evening discourse at the Royal Institution next week will be given by Mr. Alfred Perceval Graves, on "Old Irish Song," with musical illustrations by Mrs. Hutchinson and Mme. Marie Bréma.

THE January number of *Poet-Lore* (Boston, U.S.) contains extracts—to be continued in future numbers—from a series of unpublished letters of George Eliot. They are written between 1840 and 1842, and addressed to a Miss Lewis. Here is a quotation from one of them:—

"Have you, dear Patty, read any of T. Carlyle's works? He is a great favourite of mine, and I venture to recommend to you his *Sartor Resartus*. His soul is the shrine of the brightest and purest philanthropy, kindled by the live coal of gratitude and devotion to the Author of all things. I should observe that he is not orthodox."

WE have received the *Bulletin* of the Société Ramond (Bagnères de Bigorre, Hautes Pyrénées), containing an interesting paper by the Rev. Wentworth Webster upon the popular dramatic representations of the Basques, called "Pastorales." They have, it seems, a very close resemblance to the Breton mysteries; for they include episodes, not only from the Bible and ecclesiastical history, but also from mediæval romances. To some extent, they are derived from tradition, largely modified by the chap-books of colporteurs. Of many, the authors—or rather the redactors—are known; and occasionally modern changes can be detected. Among other curious features are—the rigorous separation between the two sexes of actors, the prominent part always assigned to Satan and the King of the Turks, and the combination of music and dancing. Mr. Webster has made his paper yet more instructive by his constant references to analogies in the ancient Greek drama.



## THE FORTHCOMING MAGAZINES.

THE February number of the *Idler* will contain the opening chapters of a serial story by Miss Sarah Jeannette Duncan, entitled "Vernon's Aunt"; an interview with M. Jan van Beers, with illustrations by himself; and a story of African love and courtship, by Mr. Herbert Ward; while "Q." (Mr. Quiller Couch) will give an account of his first book, with a strong protest against those who bring a bagman's estimate to the pursuit of letters.

THE February number of the *Sunday Magazine* will contain an illustrated article from the pen of Canon T. Teignmouth Shore on Worcester Cathedral; and also a description of the "Truth" toy show held recently at the Albert Hall, with photographic views of the stalls, &c.

IN the February number of *Cassell's Magazine*, Mr. Arnold White will open a discussion on the question, "Shall our sons emigrate?" taking the affirmative view.

A SERIAL story, by Mr. Andrew Home, entitled "Disturbers of the Peace," will commence in No. 72 of *Chums*, published on January 24.

A NEW serial story entitled "In an Iron Grip," by L. T. Meade, commences in this week's number of *Cassell's Saturday Journal*.

## UNIVERSITY JOTTINGS.

IN Convocation at Oxford next Tuesday, it will be proposed to confer the degree of D.C.L. upon Mr. Henry Goudy, the new regius professor of civil law—who announces for this term a course of historical and doctrinal lectures, with special reference to the Institutes of Gaius; and also to authorise a grant of £100 from the Craven fund to Mr. T. W. Allen (a former Craven fellow), to enable him to complete his researches among Greek MSS. in Italian libraries.

UNDER the auspices of the Common University Fund, Mr. W. E. Crum, of Balliol, will deliver a course of six lectures at Oxford, during this term, upon "Egyptian History and Antiquities"—which is, so far as we know, the first recognition of Egyptology at either of the two great universities. We may also mention that Prof. Cheyne announces a course of lectures, postponed from last term, upon "The Bearings of Egyptian Discoveries upon the Study of the Old Testament."

MR. RENDELL HARRIS, university lecturer in palaeography at Cambridge, announces two introductory lectures on "The Palaeography of Glosses in Greek MSS., with special reference to the Codex Bezae."

THE Rev. J. E. B. Mayor, professor of Latin at Cambridge, is lecturing this term, three days a week, upon "Tertullian's *Apologia*."

MR. J. E. PURVIS, of St. John's College, has been appointed assistant to the professor of chemistry at Cambridge (Prof. Liveing), in succession to Mr. Henry Robinson, who died on January 4, in his fifty-third year.

PROF. R. S. POOLE has made arrangements for two courses of archaeological lectures at University College during the present term. He will himself lecture at the British Museum, with illustrations from the monuments, on Wednesdays at 11.30 a.m., beginning on January 24, when his introductory lecture on "Alexander the Great and the Museum of Alexandria" will be free to the public; while Prof. Roger Smith will lecture on Fridays, at five p.m., on "Roman Buildings and their Decoration."

THE last number of the *Eagle*, a magazine supported by members of St. John's College, Cambridge, contains some further details about Wordsworth's room, recently demolished in the course of alterations made in the kitchen. It appears that the window is still preserved, and that two fellows of the college have filled it with stained glass, bearing a memorial inscription. As usual, the obituary notices are prominent, among those here commemorated being C. E. Haskins, H. D. Darbishire, C. A. M. Pond, and L. Blomefield (Jenyns). A playful paper, which was found among Darbishire's MSS., entitled "Why We Talk," is also printed. A large number of his classical and philological books have been presented to the college library. Dr. Donald MacAlister contributes a German rendering of "Crossing the Bar," from which we quote the first stanza:—

"Die Sonne sinkt, die Abendsterne glühen,  
Ein heller Anruf fordert mich ins Meer;  
Sei mir gewährt es brause kein Gestöhn  
Am Hafenausgang wenn ich seewärts kehr'."

THE third annual issue of *Minerva* (Strassburg: Karl Trübner)—which is a sort of universal university calendar, and something more—contains several new features. In place of a sketch of the academical system of the different countries, we now have, by way of introduction, a list of the universities and learned institutions of the world, according to geographical distribution. Under Australia, only two universities are recognised—Melbourne and Sydney. The (examining) University of New Zealand is nowhere mentioned, nor its affiliated colleges at Auckland, Canterbury, and Otago. So, too, under Edinburgh, we miss any reference to the two great libraries of the advocates and the writers. The statistics of students are so compiled as to be almost worthless for purposes of comparison. But it seems that Paris comes first (with 10,164 students in its various faculties); then follow Berlin (7771), Madrid (5830), Vienna (4904), and Naples (4891). Athens appears to have more undergraduates than Oxford, and Cambridge, Mass., than Cambridge, Engl. Among examining bodies, Madras apparently takes the lead with 7907 candidates for matriculation, as compared with about 6000 at London. The present volume is rendered permanently valuable by a portrait of Pasteur, etched by Manesse, following after the portrait of Mommensen last year. May we take the liberty of suggesting Lord Kelvin for 1894-95?

## ORIGINAL VERSE.

## A SHADOW ON SCAFFELL.

In Memoriam Prof. A. Milne Marshall, of Owens College, Manchester, who died by a fall from the crags above Lord's Rake on Scaffell, 31st December, 1893.

Clear shines the heaven above our New Year's Day,  
The sunlight gleams by Wastdale's desolate shore  
And streams o'er grassy Gavel, and the floor  
Of Derwentwater glitters gold and gay.  
But one great shadow lingering seems to stay  
Dark on Scaffell, beneath its summit hoar—  
Shadow more deep than gloomy Mickledore,  
Shadow no New Year's sun can charm away.

For he who climbed so many crags of fear,  
Sounded such deeps, such heights of knowledge won,  
But never over-passed our heights of love,  
Has vanished in a moment—gone to prove  
Those peaks beyond our seeing—and we hear  
Far up the cleft a brave voice: "Follow on."

H. D. RAWNSLEY.

## MAGAZINES AND REVIEWS.

THE January number of the *Jewish Quarterly Review* (David Nutt) opens with a further instalment of the valuable series of articles by Dr. S. Krauss, upon "The Jews in the Works of the Church Fathers," dealing with Jerome. He gives extracts, throwing light upon the social and political life of the Palestinian Jews in the fourth century, upon their relations with the Christians; and he quotes Jewish traditions preserved by Jerome. Incidentally, he refers to the well-known passage in which Jerome describes the inhabitants of five towns in Egypt as speaking "Canaanitish," and explains this to mean Coptic. Mr. G. H. Skipwith, who confesses that he is ignorant both of Hebrew and German, boldly raises the problem of a "Second Jeremiah," who is the author of iii. 16-18, xxx., xxxi., xxxiii., 14-26, l., 4-7 and 17-20, as well as some other interpolations. Mr. A. P. Bender writes about the beliefs and customs of the Jews, with regard to death, burial, and mourning, as illustrated by the Bible and later Jewish literature. Practical questions connected with reformed Judaism are discussed by Mr. Oswald Simon and the two editors. Mr. Joseph Jacobs's monograph—we use the word deliberately—on the Jews in Angevin England is reviewed at great length by Prof. W. Bacher, of Budapest, who accepts most of the author's ingenious identifications of early Jewish personages, though naturally he does not dwell upon the importance of the book as revealing a new chapter in English history.

THE *Theologisch Tijdschrift* contains a valuable but too short article on Dionysius the Areopagite and his influence on Christian theology, by Dr. Rovers, and critical studies on the Samson Legends in Judges xiv.-xvi., by Dr. A. Van Doorninck, whose early work on the text-criticism of Judges i.-xvi. received just praise from some competent authorities. Dr. W. Scheffer, writing on altruistic morality, condemns it for its want of a metaphysical foundation. Among the reviews of books we may notice those of Benrath's "Bernardino Ochino," by Dr. S. Cramer, and of Drescher's work on the significance and the right of individuality by Dr. van Bell; and among the shorter notices, those of Holzinger's excellent introduction to the Hexateuch, and of the *Jewish Quarterly Review* by Prof. Oort. It is worth a student's while to learn Dutch—if no longer to follow Kuenen in his preparation for important works, yet to make the acquaintance of Kuenen's school.

THE *New World* for December contains an article on the Babylonian Captivity, by Prof. Wellhausen.

## TENNYSONIANA.

## I.

MR. FRANCIS TURNER PALGRAVE lately presented to the British Museum one of six copies of Lord Tennyson's two first written "Idylls of the King" in the original form of "Enid and Nimue: the True and the False." This copy, which is supposed to be the only one now extant, is a small octavo volume, consisting of ninety-eight pages, with numerous corrections and additions by the author.

In the Forster Bequest Library at South Kensington, there is another early copy, probably unique, entitled "The True and the False: Four Idylls of the King"; and bound up with it is a very early revise of the poems, with many corrections and additions in the poet's handwriting. The Idyll of Merlin and Vivian is entitled "Nimue," in the revise; but wherever this name occurs it has been struck through with the pen and "Vivian" written in its place.

From the above it will be seen that we have now accessible for the study of the text three early copies, viz:—

1. The first "revise," at South Kensington.\*
2. A later one with the title of "Enid and Nimue: the True and the False," in the British Museum. This is dated 1857.
3. A late revise entitled "The True and the False; Four Idylls of the King," at South Kensington. This is dated 1859, the same year that "The Idylls of the King" was published.

The poems, as they stand in the earlier revises, lack some of the most beautiful lines of the first and later editions. For instance, we do not find "If Enid errs, let Enid learn her fault," &c., "Rest! the good house, tho' ruined, O my son," &c., "So grateful is the noise of noble deeds," &c., "Make me a little happier, let me know it," and several others.

One other fact connected with these early revises is worth noting here. The story of Enid, it is well known, is taken from the tale of "Geraint son of Erbin," as translated from the Welsh of the so-called Red Book of Hergest by Lady Charlotte Guest, and published in 1838, with other stories from the same MS., under the title of "Mabinogion." In this book Geraint's death is described, and the locality named where it was supposed to have occurred:

"At Llongborth was Geraint slain  
A valiant warrior from the woodlands of Devon  
Slaughtering foes as he fell."

In Lord Tennyson's published version we simply read that he

"fell  
Against the heathen of the Northern sea  
In battle, fighting for the blameless king."

In the "revises" at South Kensington and the British Museum the text keeps closer to the original:

"And fell  
At Longport, fighting for the blameless king."

P. E. N.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- AUSCHER, E. S. *Etude critique sur la manufacture de porcelaines de Sèvres*. Paris: Michélet. 2 fr. 50 c.
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### THEOLOGY, ETC.

- KAUFMANN, H. E. *Die Anwendung des Buches Hiob in der rabbinischen Agadab.* 1. Thl. Frankfurt-a.-M.: Kaufmann. 1 M. 20 Pf.

### HISTORY, ETC.

- BONNEVILLE DE MARSANGY, L. *Le Chevalier de Vergennes: son ambassade à Constantinople*. Paris: Pion. 15 fr.
- HILLEN, P. v. *Geschichte d. Feldzuges 1814 gegen Frankreich*. Stuttgart: Kohlhammer. 6 M.
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- URKUNDBUCH, mecklenburgisches. 16. Bd. 1336-1370. Schwerin: Bretnersprung. 16 M.

### PHYSICAL SCIENCE AND PHILOSOPHY.

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- FORSCHUNGSBERICHTS aus der biologischen Station zu Flin. 2. Thl. Von O. Zacharias. Berlin: Friedländer. 7 M.

\* This would almost appear to have been the first "proof," for there are several obvious compositor's errors to be found in it. "Droon" for "Devon" (p. 22) is an instance in point.

## PHILOLOGY, ETC.

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## CORRESPONDENCE.

### THE NORTH-PICTISH INSCRIPTIONS.

Oxford: January 10.

One would dearly like to know what Celtic scholars think of Mr. Nicholson's translations and explanations of the North-Pictish inscriptions. By Celtic scholars I don't mean Irish or Scotch antiquaries, but trained philologists who have made the Celtic branch of the Indo-European languages in all its periods and in all its dialects the serious business of their lives. I imagine that to comparative philologists, to those who have been trained in the severe discipline of linguistic science as it is now studied, Mr. Nicholson's statements will, generally speaking, appear to be a mixture of daring assumptions and glaring inconsistencies. He seems to have gone to Sutherland and been caught in a Scotch mist: like Ossian's Colma he might say: "It is night, I am alone, forlorn, on the hill of storms" (or the "Rock of Destruction"); like Damon, if he were candid, he might cry: "Ut vidi [sc. inscriptiones], ut perii! ut me malus abstulit error!"

The subject of Mr. Nicholson's communications is "Pictish" Inscriptions. "Pictish," not merely because these inscriptions are found within the borders of the old Pictish kingdom, but because they appear to him to be for certain more or less Pictish in point of language. There are frequent references in the two letters to "Pictish" phonology and phonetic representation, such as Pictish *e* = *ai*, Pictish *v* = *bh*. Unfortunately for scientific precision of statement, the name "Pictish" is a very ambiguous term; to the student of language it stands, like *x* in algebra, for an unknown quantity. There is nothing like an agreement among Celtic antiquaries or linguistic scholars as to what the relations of the Pictish language really were. So far is this the case, that we are still quite in the dark as to whether it belongs to the Indo-European family or not. On this point I may quote the words of Mr. Whitley Stokes in his paper on "The Linguistic Value of the Irish Annals":

"As to the linguistic and ethnological affinities of the Picts, four irreconcilable hypotheses have been formed. The first, due to Pinkerton, is that the Picts were Teutons and spoke a Gothic dialect; the second, started by Prof. Rhys, is that the Picts were Non-Aryans, whose language was overlaid by loans from Welsh and Irish; the third, the property of Mr. Skene, is that they were Celts, but Gaelic Celts rather than Cymric; the fourth, and, in my judgment, the true hypothesis, favoured by Prof. Windisch and Mr. A. Macbain, is that they were Celts, but more nearly allied to the Cymry than to the Gael."

Mr. Nicholson seems to favour a fifth hypothesis, namely, that "Pictish" is a marvellous conglomerate of the oldest Celtic and the most modern Irish and Scotch Gaelic. On the one hand, we are led to infer that the "Pictish" of the inscriptions is extremely archaic—so archaic as, according to Mr. Nicholson, to contain proto-Celtic phenomena. He tells us that the *s* of *cerrocs* on the Burrian Stone is the *s* of the gen. sing. (nom. *carrie* "a rock," a fem. noun of the *i*-declension, see W. Stokes, *Celtic Declensions*, p. 19). But we know that this *s* of the gen. sing. disappeared so early in Celtic, that there is no trace of it in any declension in Old Irish—a statement which

may be verified by reference to Zeuss, W. Stokes, and Windisch. On the other hand, "Pictish" is so modern that it appears, if we may believe our new guide, to share many sound-laws with modern Irish; and whenever Mr. Nicholson is in any doubt about the meaning of a form that he thinks he has found in an inscription, he always consults some dictionary of modern Irish or Scotch Gaelic, and to his joy always imagines that he has found a satisfactory explanation.

All through this investigation Mr. Nicholson does not appear to see the supreme importance of chronology. He has never asked himself the question: At what date did such a sound-change begin to operate? Has he really tried to ascertain by scientific inferences, historical or linguistic, the approximate dates of these inscriptions? The Earl of Southesk has made the attempt in his *Origins of Pictish Symbolism*. On reasonable grounds he holds that these inscriptions belong to a period between the middle of the seventh century and the middle of the ninth century. If this conclusion be accepted—and Mr. Nicholson is so supremely indifferent to chronological data that I hardly think he will deem it worth while to protest—a good number of his explanations of alleged readings from the inscriptions will have to be given up. For instance, we are told that on the Golspie Stone *v* = *bh*, and that on the Burrian Stone *u* = *v* = *mh*. That is to say, according to our guide, at this early date the sounds *b* and *m* had already passed through the aspirate stage *bh* and *mh*, and fallen together in one sound: a sound like our *v* or *w*, it is not quite certain which. But it is absolutely impossible that, so early as the ninth century the *m*, if infected, could have been represented by a symbol of the value of *u* or *v*. Zeuss and Windisch both tell us that the aspirated sound had no symbolical expression whatever in early Irish MSS. (which would most of them be certainly later than these inscriptions), and that in later MSS. the sound of the aspirated *m* was represented by a dot over the *m* (*m̃*), certainly not by *u* or *v* (see Zeuss, *Gram. Celt.*, p. 42; Windisch, *Ir. Gram.*, § 68). I should be much obliged if Mr. Nicholson would give us a clear irrefutable instance of a word in an inscription or a MS. earlier than the year 1000 having *u* written for *mh*.

On the Newton Stone Mr. Nicholson reads RENNIPUAROSIR, and translates "In front of the district 'Place of Laughter.'" It is explained as a Highland pronunciation of a Gaelic *ib*—a word found in O'Reilly's Dictionary in the form *ibh*, and said by O'Reilly to mean "country." Mr. W. Stokes has pointed out long ago, in a note which appears on p. 300 of Max Müller's *Science of Language*, on M. Pictet's etymology of *Ivernica*, that there is no such word as *ibh* = "country" in the Irish language; and that this *ibh* is one of the many blunders and forgeries that disfigure that dictionary: it arose simply from the dat. pl. ending *-ib* appearing in many names of countries. For instance, in Old Irish *6 Laignib* "from Leinster" means literally "from the men of Leinster," the nom. pl. of *Laignib* being *Lagin*. In later times *Laignib* ceased to be recognised as a plural, and the *ib* came to be explained as a substantive meaning "country." And now at last Mr. Nicholson has given *ibh* "Pictish" citizenship, and placed it in the form *IP* on the Newton Stone!

I should like now to be allowed to draw attention to an explanation of Mr. Nicholson's, in which a matter of Teutonic scholarship is involved. The words are *Nahhtvdda88s* *datrr* alleged to be found on the Bressay Stone, and said to be Norse, meaning: "daughter of the doer of ill-deeds by night." Mr. Nicholson says quite correctly that Norse *nitt* must have been *naht* at an earlier time.



The original Scandinavian *h* is regularly preserved in Middle English loan-words, such as *slahter* = Icel *slátr* (see Sweet, *H. E. S.*, § 567). But this being so, *dattr* cannot = Icel. *dóttir* from the primitive Norse *sohttr*, since the old Scandinavian *h* would have been retained in this word, as it was in *naht*. The Old Norse *sohttr* = "daughters" may be seen on the Tune Stone (see Noreen, *Altisländische Grammatik*,<sup>2</sup> p. 265). It is strange that an explanation, involving the hypothesis of such a glaring inconsistency in the treatment of two similar Norse words in juxtaposition, should have commended itself to so laborious and ingenious an investigator as your correspondent.

It will be seen that Mr. Nicholson explains many words which he reads in the inscriptions as names of places. For instance, he takes *Bernises* to be *bair* (battle) + *neus-ais* (headland), and so "Battle-headland," and explains *Lotel* as *lot* (destruction) + *ail* (rock), and so "Destruction-rock." These are impossible Celtic compounds. In Celtic names of places the qualified always precedes the qualifying element. In Teutonic names of places the converse is the rule. The city in which I live is in English *Oxford* < *Oxena-ford*, i.e., "the ford of Oxen"; this in Welsh is rendered *Rhyd* (the ford) + *ycain* (of oxen), *Rhydycaïn*. Compare the Irish names: *Glencullen* = the glen of the holly; *Kildare* = the church of the oak; *Ballyknock* = the town of the hill; *Dunaille* = the fortress of the cliff.

There is one other little criticism I should like to add on a small matter connected with Welsh phonology. Mr. Nicholson says "the Welsh *ll* is *hl* pure and simple." Is it so? I wonder if any Welshman would agree to this positive statement. In any table of Welsh mutations it will be seen that *ll* is not placed among the aspirates, but among the radicals. Prof. Rhys holds that Welsh *ll* is the voiceless liquid to which *l* is the corresponding voiced sound, adding that *ll* : *l* : *th* : *dd* (see *Lectures on Welsh Philology*,<sup>3</sup> p. 39).

There are many other points which appear to me to need the friendly attentions of Celtic philologists. I hope that it will not be very long before we are favoured with a critical examination of Mr. Nicholson's explanations from those who have made these languages a life-long study.

A. L. MAYHEW.

Edinburgh: Jan. 13, 1894.

I have seen Mr. Nicholson's reading of the Scottish Ogams communicated to the ACADEMY. I am mainly interested in those from Shetland, as as these all, with the exception of the Brassey Stone, were brought to light, and their discovery described, by myself, at the time when they were deposited for preservation in the National Museum in this city.

I do not propose to enter upon a further discussion of the readings of these inscribed stones, which have vexed the souls of such experts as Sir Samuel Ferguson, Prof. Rhys, Lord Southesk, Mr. Nicholson and others, who are still unable to arrive at unanimity in their verdicts. My purpose is merely to advert to one or two minor points of possible misconception, for Mr. Nicholson's further consideration, as he does me the honour to refer to my connexion with the discovery and description of these monuments.

I. In the case of the Brassey Stone the place where it was found at the ruined chapel of Cullinsbrough, by the side of a quiet small bay, is not readily recognisable as a "Battle-headland" (*Bair-nisais*, according to this reading). A battle at some time or other may, or may not, have taken place there; but to assume such an unrecorded event as "morally certain," and as having stamped its imprint upon the place and

the inscription, seems scarcely to be warranted from anything at present known.

II. Again, as regards the Cunningsburgh fragment, read as *Ehtecon Mor*, which Prof. Rhys is disposed to look upon as "the oldest inscribed stone in the Northern isles," it must be kept in view that the name of the hamlet of Aith, to which Mr. Nicholson referred (Old Northern *Eið*, an isthmus) is purely Scandinavian, and to suggest its equivalence to the Pictish *Ehte* (or *ait*) of the Ogam inscription cannot but be regarded with some suspicion. *Cunning*, in the name of the parish of Cunningsburgh, Mr. Oman and Mr. Nicholson may rest assured, is simply the Old Northern *konungr*, king, or chief, and need not be referred for derivation to Celtic etymology.

III. In reference, finally, to the St. Ninian's Ogam. While, as I pointed out in describing its discovery in 1873 (*Proceedings of the Society of Antiquaries of Scotland*, vol. xii. p. 20), the small isle of St. Ninian's, with the site of the chapel dedicated to that saint, where the stone was found, is a grazing ground, and the lowing of cattle, the screech of sea-fowl, and the monotonous breaking of the waves the only sounds now heard on the spot; yet this new reading of the inscription, making it the recording mark of a "Cow-Killing Enclosure," is somewhat staggering to simple natives and others, who have been accustomed to recognise a richness of hallowed tradition and sentiment clinging to an ancient sacred site as this of St. Ninian, the apostle of the Picts, undoubtedly is. But if this latest version be the true one, *magna est veritas et prevalebit*, and we shall say no more. I may venture, however, to point out to Mr. Nicholson, for whose learning I have great respect, that the St. Ninian's Stone is incomplete, the beginning of the inscription being lost, owing to the fracture of the stone at one end. It is therefore impossible to say what may have preceded the letters read as *besmeq-nanamorroef*; and in the absence of the knowledge of this, to formulate a definite reading seems a somewhat doubtful experiment.

Those Ogam-inscribed monuments in the northern isles of Scotland, which have come down to us as waifs, mostly fragmentary, from a remote antiquity, are unquestionably of enormous interest—linguistic, racial, religious; and Mr. Nicholson's critical examination of them, though under the disadvantage of his not being familiar with the stones themselves, or the places of their discovery, is an important contribution to their study.

GILBERT GOUDIE.

#### THE NAME OF GOLSPIE.

Bodleian Library, Oxford: Jan. 14, 1894.

Sir Herbert Maxwell's comparisons are interesting; but there is no record of the one old chapel at Golspie till 1330, when it is called the chapel of S. Andrew of Goldespy; and before 1619 the parish kirk was at Kilmalie. If Goldespy = *cill espuiq* "bishop's chapel," surely the accent would have been on the *e*; and then it has to be explained why that accented vowel was lost—and lost so early that we get Golspie in 1448.

*Ol = il* is conceivable; for we have Kilmalie spelt Colmalie; and, for aught I know, *-uig* might become *-y*. But it would still have to be shown how the *d* in Goldespy came in, and how the *G* arose out of *C*. If it arose from *C* in the Gillespie in Galloway, that would doubtless be through confusion with the personal name Gillespie—a reason which would not apply to Goldespy.

The pronunciation Gheispie referred to by Sir Herbert Maxwell I suspect to have been evolved from Gouspy, which is found as early as 1456.

E. W. B. NICHOLSON.

#### TIBETAN "TREES OF THE LAW" AND ASÓKA PILLARS.

London: Jan. 13, 1894.

It seems a far cry from Asóka pillars to prayer-flags; but it is not improbable that they are related, and that the Trees of the Law so conspicuous in Lamaism are perverted emblems of Indian Buddhism, like so much of the Lamaist symbolism.

Everyone who has been in Burma is familiar with the tall masts (*tagün-daing*),\* with their streaming banners, as accessories of every Buddhist temple in that country. Each mast is surmounted by an image of one or more Brahmani geese, and the streamers are either flat or long cylinders of bambu framework, pasted over with paper which is often inscribed with pious sentences. The monks whom I asked regarding the nature of this symbol, believed that it was borrowed from Indian Buddhism.

Now the resemblance which these posts bear to the Asóka pillars is certainly remarkable. Both are erected for the purpose of gaining merit and displaying aloft pious wishes or extracts from the Law; and the surmounting geese form an essential feature of several Asóka pillars. The change from pillar to post could be easily explained. Great monoliths were only possible to such a mighty emperor as Asóka; but everyone could copy in wood the pious practice of that great and model Buddhist who had sent his missionaries to convert them.

Such wooden standards may have been common in Indian Buddhism, as some Burmese believe, and yet, from their perishable nature, have left no trace behind. At most of the old Buddhist sites in Magadha I have seen sockets in the rock, some of which may have been used for such standards, although many of the smaller sockets were doubtless used for planting umbrellas to shelter the booth-keepers in their sale of flowers and other offerings for the shrines. Most also of the clay models of Chaityas in relief, dug out of the earlier Indian Stupas, show streamers tied to the top of the Chaityas.

Lamaism, which, more than any other section of Buddhism, has substituted good words for the good works of the primitive Buddhists, eagerly seized upon all such symbolism. The decided resemblance of its "prayer-flags" to the *tagün-daing* of the Burmese is† not more striking, perhaps, than the apparent homology which they present to the Asóka pillars. The planting of a Lamaist prayer-flag, while in itself a highly pious act which everyone practices at some time or other, does not merely confer merit on the planter but benefits the whole countryside. And the concluding sentence of the legend inscribed on the flag is usually "Let Buddha's doctrine prosper"—which is practically the gist of the Asóka inscriptions.]

\* Mr. St. A. St. John kindly informs me that the etymology is *ta*, something long and straight + *gun*, bark or husk + *daing*, a post.

† These instances seem something more than the simple cloths and banners as propitiatory offerings which, of course, are found in most animistic religions—from the "rag-bushes" of India to the shavings of the Upper Burmese and the Ainos. And the hypothetical relationship between the Burmese and the Tibetans based on the Tibeto-Burmese group of languages does not count for much, as no real racial affinity has yet been proved to exist.

‡ As the legend usually bears a lion and a tiger in its upper corners, while below are a Garuda-bird and dragon (*nāga*), it seems not impossible that these may be related to the surmounting lion and the so-called geese of Asóka's pillars. The rites related to the erection of the Lamaist standard are somewhat suggestive of the Vedic rite of "raising Indra's banner"; and Asóka's pillars seem to have been somewhat of the nature of the *Jagastambha*.

Two other conspicuous objects in Lamaist ceremonial are undoubtedly perverted symbols of Indian Buddhism—namely, the "prayer-wheel" and the *Mandala* offerings. The Lamas strive after a coarse materialism, which brings them by physical means and by faith and good words into direct relation with the fictitious celestial Buddhas, believed to be the spiritual fathers of the historical Buddha. And the Lama, in his desire to become at once a full-blown Buddha on his own account, imitates the conventional attitudes and externals of the Buddha, a leading epoch in whose life was, of course, his commencing to preach or, as it is expressed, "to turn the Wheel of the Law." The Lamas, therefore, invented the machine, which Europeans call the "prayer-wheel," by which every individual, even the merest child, can "turn the Wheel of the Law" conveniently by himself.

It is almost a matter of history how the Emperor Asoka thrice presented India to the Buddhist Church, and thrice redeemed it with his treasure. But it does not seem to be known that the Lamas systematically ape Asoka in this particular gift; and they are much more magnificently generous than he. For every day, in every temple in Lamaism, the Lamas offer to the Buddhas (as well as to the saints and demons) not only the whole of India, but the whole universe of Jumbudvip and the three other fabulous continents of Hindu cosmogony, together with all the heavens and their inhabitants and treasures. Although this offering is made in effigy, it is, according to the spirit of Lamaism, no less effective than Asoka's historic gifts, on which it seems to be based.

L. A. WADDELL.

#### DANTE'S "YOUNG KING."

Saro, par St. Jean de Luz: Jan. 10, 1891.

The story of "The Young King" is interesting from another point of view than that of your correspondents. It shows clearly what a different estimate natives and foreigners sometimes take of the same personage. Bishop Stubbs, in *The Early Plantagenets* ("Epochs of Modern History," 1876, p. 98), writes of his death:

"Before Limoges was taken, the wretched man—for at eight-and-twenty he was a boy, no more—sickened and died at Martel, and left no issue. He passed away like foam on the water, no man regretting him; lamented only as his father's enemy, and by that father who, with all his faults and mismanagement, loved his sons far more than they deserved."

Compare this with the following passage from the *Auctarium Roberti de Monte* (Migne's *Patrologia*, tom. clx., p. 542, col. 1):

"Obiit Henricus tercius karissimus dominus noster, juvenis rex, filius Henrici secundi . . . apud castrum Martel, 3 Idus Junii, in festivitate beati Barnabe Apostoli, vir per omnia plangendus, non solum quia erat filius karissimi domini nostri Henrici excellentissimi regis Anglorum secundi, verum etiam quia erat pulcherrimus facie, honestus in moribus, dapillis in muneribus, super omnes quos in nostra etate vidimus, qui terram nondum haberet assignatam."

M. Léon Cledat, *Du Rôle Historique de Bertrand de Born* (Paris, 1878), p. 27, writes, apparently after Giraldus Cambrensis and Brompton:

"Henri était éloquent et rusé, c'était l'Ulysse de la famille. Il avait reçu en partage les qualités les plus aimables; plus disposé à pardonner qu'à condamner, il oubliait vite les injures et savait gagner tous les cœurs. La douceur de son caractère n'enlevait rien à ses vertus guerrières. Le casque en tête, il n'était plus le même. Les chroniqueurs ne tarissent pas d'éloges sur son compte, et ceux même qui, pas exception, ne lui sont pas favorables, sont obligés, comme Guillaume

de Newbridge [Newburgh?] de convenir qu'ils ont tout le monde contre eux. On chanta aussi ses louanges en vers latins:

"Omnis honor's honos, decor et decus urbis et orbis,  
Militiae splendor, gloria, lumen, apex;  
Julius ingenio, virtutibus Hector, Achilles  
Viribus, Augustus moribus, ore Paris."

And again on p. 53:

"Jamais homme n'avait rencontré autant de sympathies, chez ses ennemis même, que le jeune Henri; et Bertrand de Born fut en cette circonstance l'interprète ému du deuil général."

The *serventés* in which Bertrand de Born mourned the loss of "The Young King" are certainly among the best of his poems. They are VI. and VII. of the *Poésies Politiques* of the edition of M. Antoine Thomas (Toulouse, 1888), beginning respectively:

"VI. Mon chan fenisc ab dol & ab maltraire . . .  
VII. Si tuit li dol elh plor elh marrimen . . ."

These are undoubtedly among the finest elegies of the Middle Ages, and seem to have the note of sincerity; but I hardly know whether they are not exceeded in pathos by the words which wrung pardon from the old king:

"Sire, dit Bertran, le jour où le vaillant jeune roi, votre fils, est mort, j'ai perdu le sens, le savoir, et la connaissance." (Thomas, Preface xxxi. and p. 43.)

Men do not speak thus of an utterly worthless son to an angry father.

Has any adequate explanation been given why Dante made such a terrible example of Bertrand de Born in the *Inferno*? After all his fighting and political and amorous intrigues Bertrand became a monk, was very liberal to the church, and apparently died in the odour of sanctity.

Setting this aside, and considering only the Young King, the above citations give a singular instance of opposite appreciations of the character of the same man at home and abroad.

WENTWORTH WEBSTER.

#### UNACKNOWLEDGED SOURCES.

In reference to a letter under this heading which appeared in the *ACADEMY* of December 23, we have received the following apology from Dr. William Knighton:—

"Jan. 12, 1894.

"Dr. Knighton regrets that his obligations to the *Quarterly Review* of October, 1885, were not fully acknowledged in his paper on 'The Sporting Literature of Ancient Greece and Rome,' and he desires now to rectify the omission as far as possible."

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Jan. 21, 7.30 p.m. Ethical: "Character in Relation to Social Problems," by Mr. B. Bosanquet.  
MONDAY, Jan. 22, 5 p.m. London Institution: "The Roman Wall in Northumberland," by Dr. T. Hodgkin.  
8 p.m. Royal Academy: "Painting," V., by Mr. J. E. Hodgson.  
8 p.m. Aristotelian: "Renouvier's Classification des Sciences," by Mr. A. Boutwood.  
8 p.m. Society of Arts: Cantor Lecture, "The Detection and Measurement of Inflammable Gas and Vapour in the Air," I., by Dr. Frank Clowes.  
TUESDAY, Jan. 23, 3 p.m. Royal Institution: "Examination and Fixation in Plants and Animals," II., by Prof. C. Stewart.  
8 p.m. Society of Arts: "Morocco and its Races," by Capt. Charles Rolleston.  
8 p.m. Civil Engineers: "The Tunnels of the Dore and Chinley Railway," by the late Percy Rickard.  
8.30 p.m. Anthropological Institute: Anniversary Meeting.  
WEDNESDAY, Jan. 24, 8 p.m. Geological: "The Ooliferous Fishures in the Valley of the Rhode, near Ightham, Kent," by Mr. W. J. Lewis Abbott; "The Vertebrate Fauna collected by Mr. W. J. Lewis Abbott from the Fishure near Ightham, Kent," by Mr. E. Tully Newton; "The Genus *Natidius*, as occurring in the Coal-formation of Nova Scotia," by Sir J. W. Dawson.  
8 p.m. Society of Arts: "American Carriages," by Mr. G. Herbert Thrappe.

THURSDAY, Jan. 25, 3 p.m. Royal Institution: "The Life and Genius of Swift," II., by Canon Alinger.

7 p.m. London Institution: "A Talk about the Orchestra," by Prof. Bridge.

8 p.m. Royal Academy: "Painting," VI., by Mr. J. E. Hodgson.

8 p.m. Electrical Engineers: "Notes of a Trip to the United States and to Chicago, 1883," by Mr. W. H. Preece.

8 p.m. United Service Institute: "The Coast-Lands of the North Atlantic," III., by Mr. H. J. Mackinder.

8 p.m. Elizabethan: "John Donne," by Mr. Edmund Gosse.

8 p.m. Viking Club.

8.30 p.m. Antiquaries.

FRIDAY, Jan. 26, 5 p.m. Physical: "A New Mode of Making Magic Mirrors," by Mr. J. W. Kearten; "Some Observations in Diffraction," by Mr. W. S. Croft; "A New Photometric Method and Photometer," by Mr. J. W. Spurge.

8 p.m. Amateur Scientific: "Planetary Evolution," by Mr. F. A. Holiday.

9 p.m. Royal Institution: "Old Irish Song," by Mr. Alfred Perceval Graves.

SATURDAY, Jan. 27, 3 p.m. Royal Institution: "English Schools of Musical Composition," II., by Prof. W. H. Cummings.

3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

*Catalogue of Greek Papyri in the British Museum.* Vol. I. Texts edited by F. G. Kenyon. Vol. II. Facsimiles. (Printed by order of the Trustees.)

IN these magnificent volumes we have a complete edition of all the non-literary Greek papyri acquired by the British Museum up to 1890, accompanied by the most elaborate and successful series of facsimiles that has yet been produced of Greek cursive writing on papyrus. Many of the texts presented in this edition have been published before—Nos. I.-XLIII. by Forshall, and most of Nos. XLIV.-CXIII. by Dr. K. Wessely and others—in foreign periodicals. Mr. Kenyon has carefully revised the texts, while his introductions and notes are, so far as they go, a great help in elucidating the Greek. We could only wish the historical notes were longer and more frequent, as many difficulties are left unexplained. But the addition of a full commentary would have postponed the issue for some years; and by their forwardness in publishing their recent acquisitions of non-literary as well as of literary papyri, and, still more, by procuring from the Autotype Company these splendid facsimiles, the authorities of the British Museum have put themselves far in advance of continental museums. The Berlin papyri are, indeed, in process of publication, but without a commentary and without facsimiles; while the systematic publication of the great Rainer collection has not yet begun.

Non-literary papyri are of value both to the historian, who will find in these texts an important contribution to the rapidly increasing material for a history of Egypt under Greek and Roman rule; and to the palaeographer, who now, for the first time, has before him a really admirable set of facsimiles, illustrating the development of Greek cursive writing on papyrus from the earliest known examples of it in the third century B.C. to the latest in the eighth century A.D., just before it was transferred to vellum and became the literary hand as well. Mr. Kenyon has, in his arrangement of the book, tried to satisfy both parties. The papyri are classified according to subjects, while the order of the papyri in each subject, and the order of the subjects are, more or less, chronological. This is on the



whole the most convenient arrangement, though for those who wish to study the development of the handwriting, the insertion of a list of the papyri arranged chronologically, apart from differences of subject, would be useful. The editor himself recognises that chronological considerations are sometimes the most important, for he groups together the Fayum papyri which all belong the same period, in spite of the variety of their subjects.

The first section consists of the Serapeum documents, which are chiefly concerned with the grievances of the famous twin-sisters Thauas and Thaus. Many other documents belonging to the same series are in foreign museums, and Mr. Kenyon supplies an interesting introduction, showing the place occupied by the British Museum papyri.

The next section contains a number of papyri belonging to the Ptolemaic period. The fragments which compose No. xv., identified by Prof. Wilcken as belonging to some papyri at Berlin, form an instructive contrast in the handwriting to the nearly contemporaneous documents of the previous section. The British Museum is fortunate in possessing three specimens of the third century B.C. On account of the roughness and irregularity of the writing, these, as well as a few similar specimens on the continent, were until lately ascribed to the first century B.C.; but the discovery of the Petrie papyri, which belong to the third century B.C., by affording a basis of comparison, has now rectified the mistake. The first century B.C. still remains a blank, at any rate so far as Greek cursive writing is concerned, since no dated example of it has yet been found.

Magic forms the contents of the third section, which is interesting as throwing light on the state of thought in Egypt in the second, third and fourth centuries, with its strange mixture of Egyptian, Hebrew, Greek, and Gnostic superstitions. For palaeography the magical papyri are less interesting, because the writing is generally of a formal character; and therefore in the present condition of uncertainty with regard to all Greek uncial writing, whether on papyrus or on vellum, they are difficult to date, except on other evidence than that of the handwriting.

Of the horoscopes which make up the next section, the first, No. xcvi., is too much mutilated to be of great interest by itself, but it is important because it enables an approximate date to be assigned to the Funeral Oration of Hyperides, which is on the verso. Coptic scholars, too, will be interested in the facsimile of the curious writing at the end of the papyrus, where the Greek alphabet is applied to the Egyptian language, probably the earliest known example, as Goodwin has remarked, of the system from which the Coptic language developed.

In those four sections, as in the sixth and seventh, Mr. Kenyon's work on the text has been chiefly confined to revising the transcriptions of his predecessors, but in the fifth section, which contains accounts and is by far the most difficult to decipher, the work is almost entirely his own; and no praise is too high for his skill in

deciphering these crabbed documents, often mutilated and rubbed, and all abounding in abbreviations and symbols, many of which are new. In this section the papyrus which will naturally excite most interest is that which contains on the verso the *Ἀθηναίων Πολιτεία*.

The sixth section comprises all the Fayum papyri which had found their way to the Museum up to 1890. Their number appears very small when compared with the large collections at Vienna and Berlin, but the deficiency has been partly made up recently by a collection which contains numerous dated papyri of the first four centuries A.D. The papyri published here, however, which all belong to the Byzantine period, are good representatives of the writing of the sixth and seventh centuries. For the fifth century, with the exception of a few dating from the last two decades of it, there is still almost as great a blank as there is for the first century B.C., though the gap will be filled up when the Viennese collection is published. Of the questions raised by the discovery of the Fayum papyri, that concerning indictions is one of the most important. Mr. Kenyon, in his introduction to this section, gives an excellent summary of the results gained by the controversy on this subject. The year in which the system of dating by indictions began, 312 A.D., the peculiar indiction year for Egypt which varied in its beginning from year to year according to the rise of the Nile, and the general connexion of indiction cycles with taxation, are now established. But the relation of the peculiar Egyptian indiction to the ordinary Byzantine one, which began regularly on September 1, and the connexion of indiction cycles with previous cycles of taxation, are still matters of dispute.

In the last section the most important document is the lengthy will of Abraham, bishop of Hermopolis, which in spite of its late date (Mr. Kenyon assigns it to the eighth century) recalls in many respects the earlier and better style of Byzantine writing.

One of the most valuable features of the work is Mr. Kenyon's introductory sketch of the history of Greek cursive writing on papyrus. This, and the remarks of Mr. E. Maunde Thompson in the tenth chapter of his *Introduction to Greek and Latin Palaeography*, form the most important contributions to this branch of Greek palaeography that have yet been made. Of course, any attempt to give criteria for distinguishing the handwriting of different centuries must be quite provisional, at any rate until much more has been done in publishing facsimiles on the continent. The main characteristics of the three periods into which Greek cursive writing on papyrus falls—the Ptolemaic, the Roman, and the Byzantine—are easily recognisable, and may be described more or less definitely. But criteria for distinguishing different centuries, in the last two periods especially, are generally only trustworthy so long as they are vague. Mr. Kenyon is on firmest ground when speaking of the Ptolemaic period, of which nearly all the known documents have, if not wholly, at least in part been facsimiled. On the Roman and Byzantine periods Mr. Kenyon rightly declines to

commit himself very far; but his remarks are always suggestive, and, just because the difficulty of the subject has deterred most of those who have studied Greek papyri from writing on it, all the more precious, even though the increase of knowledge may require some of his statements to be modified. Evidence drawn from the form of a particular letter is nowhere more liable to mislead than in the case of Greek cursive, for dating which the general appearance of the hand is probably the best criterion. For instance, Mr. Kenyon in his account of the Roman period, when discussing the characteristics of the first two centuries, says:

"the single letters which form the best guide are  $\eta$  and  $\sigma$  . . . for a comparatively short time, mainly from about A.D. 60 to about A.D. 150 (but sporadically even later), a  $\eta$  shaped  $\eta$  is found in common use . . .  $\sigma$ , which at the beginning of the first century is a simple upright semicircular curve, sometimes with flattened top, develops a tendency in the later years of the century to tumble more and more forward."

But the  $\eta$  shaped  $\eta$  occurs once in Brit. Mus. Pap. cxxviii. (acquired after 1890), which is certainly Ptolemaic, and probably belongs to the end of the second century B.C., often in papyri which belong to the reign of Tiberius, and is not rare in third century papyri. As the extreme limits at which this letter is found are more than 300 years apart, its occurrence, however common, would seem to be of little avail for fixing the century of a papyrus; indeed, the appearance of this peculiar  $\eta$  in No. cxxviii. shows that it is not even a characteristic letter of the Roman period. Again, Brit. Mus. Pap. cccclv., which probably belongs to the end of the second century B.C., shows that the down curving of the  $\sigma$ , when joined to a following letter, had already begun then, and is, therefore, not necessarily a mark of the later part of the first century A.D. This papyrus is also remarkable for containing several instances of the  $\epsilon$  shaped  $\epsilon$ , a form which Mr. Kenyon puts among the characteristic letters of the Roman period, when, so far as is known, it became very common, though it occurs once in a papyrus of the year 131 B.C. in the present volume of facsimiles, No. xv. (5) l. 4, . . . *θεvos*.

Mr. Kenyon justly insists on the special difficulty of dating papyri which belong to the Byzantine period. The conservatism of the court was reflected in the handwriting. Moreover, traditions of the better style of writing may have lingered much longer in some districts than in others. It is noteworthy that some papyri recently presented to the British Museum by the Rev. A. O. Headlam, which belong to the earlier years of the seventh century, resemble the firm and upright writing of more than a century before, much more than the sloping and degenerate hand usually found in seventh-century documents, and that these papyri come not from the Fayum, where most papyri of this period have been found, but from Apollonopolis Magna in Upper Egypt, not far from the place where the will of Abraham was discovered, the peculiarities of which have been already mentioned.

In conclusion, a special word of praise is due to the elaborate indices to this work, classified under several heads. The index of symbols and abbreviations particularly will be of the greatest service.

A study of many of the originals published in these volumes, together with Mr. Kenyon's transcriptions, suggested to me a few slight variations from his text, which I should wish to submit to his judgment, if they are anything more than corrections of misprints.

In No. XVIII. (b), l. 3, for *τους μιν*, I should suggest *τον μιν*. No. XXIII. l. 2, for *επετοδοκα*, *επειδοκα*. No. XXXIII. l. 29, for *αξιωμεν*, *αξιουμεν*. No. XLI. verso, l. 5, for *καθηκνους*, *καθηκουους*. No. LXXVII. l. 38, for *υπερερχομενω*, *παρερχομενω*. No. XXV. verso, l. 9, for *βω*, *βω* (= 2800).

B. P. GRENFEILL.

#### CORRESPONDENCE.

THE S- PLURALS IN ENGLISH.

Oxford: Jan. 8, 1894.

In my letter on the English *s*- plurals which appeared in the ACADEMY for November 11, 1893, I alluded to the language of the *Peterborough Chronicle* for 1122-31 and of the *Ormulum*, drawing attention to the very insignificant number of French words used by their authors. As this point is an important one for the question of the origin of the English plural ending, I should like to discuss the French element in the vocabulary of the two works named somewhat more in detail.

It will, I think, be allowed that any influence of French on English inflexions—supposing such influence to have been exercised—could only have been exerted after the Conquest, when the two peoples were brought face to face on English soil. Such influence would only be possible when the two languages had actually come into close contact, after the Normans had begun to try to speak the language of the conquered people, and had, we may perhaps suppose, in doing so, occasionally introduced into their English French words with the French inflexions, or when Englishmen were accustomed to hearing the inflected forms of connected French speech, i.e., after the Conquest. No such influence was possible before. The few isolated Romance words introduced in pre-conquest times came over in what I may call an "uninflected" form, i.e., they were not heard in England with French inflexions, and consequently could have no influence on English endings. In view of the present question, therefore, we may restrict ourselves to the period after the Conquest, to the influence exerted by French on English subsequently to that event; and hence, in using the proportion of French words in any given work as a measure of this influence, we may exclude all words which can be proved to have been borrowed before 1066.

Let us now turn to the consideration of the Romance element in Orm's vocabulary. The words of French origin are: *bikachenn*, *butlenn*, *butlenn*, *cariteb*, *flumm*, *gyn* (cf. ACADEMY, March 15, 1890, p. 188), *primm-se33nenn*† (if a post-conquest loan-word, it must rather be from O. French *primseigneur* than from O. Norse *primsigna*), *profete*, *serrfenn*. To these we should perhaps add *be33annz*, *crune*,

\* They number slightly more than I stated in my letter of November 11. Taking into account the great length of the *Ormulum*, this small addition does not affect the question at issue.

† It is not at all impossible that, just as in O. Norse, there existed in O. English a similar term, *primseignian*.

and *skarn*, although all three present considerable difficulties (as regards the second, cf. Behrens, *Französische Studien*, V. 20, "die Form *crune* geht schwerlich auf das Altfranzösische zurück." *Onskarn*, cf. *ibid* p. 92; Brate, *Paul und Braune's Beiträge* x. 56; Kluge, *Paul's Grundriss* i. 840). The name *Ormin* (Dedication l. 324) besides *Ormin* (Preface, l. 2) may also be mentioned here as influenced in its form (cf. Zupitza, *Guy of Warwick*, EE. T.Soc. 1875-6, p. 436). Orm's *rime*, in the sense of "measure, metre," though a genuine English word (O. E. *rim*), has been influenced both in form (in the addition of the final *e*) and in meaning (O. E. *rim* only means "number") by the Old French *rime* (cf. Zupitza, *Anzeiger für deutsches Alterthum* ii. 15). Similarly in *wileas*, "devices, guile," the modern English *wiles*, we have another instance of French influence on the meaning. This word is the Old English *wigel*, *wigl*, *wil*, "divination, sorcery," which in Middle English appears as *wizel*, *wiel*, *wil*. The first of these we find, for instance, in *Lazamon*, where it occurs both in the older meaning of "magic art, sorcery" (l. 19,250) and in the later sense of "deceit, guile" (l. 16,256, cf. also L's *wizelful*, "guileful"). This latter meaning is, no doubt, due to the Old French *guile*, *wile* (cf. Zupitza, *Trans. Cambr. Phil. Soc.* 1881-2, p. 253). *Casstell*, in the N. E. sense of "castle" (l. 18,113), also shows French influence on the meaning.\* And, lastly, the possibility must be mentioned that in *temple*, *ma33stre* we have Romance influence in the replacement of the O. E. endings *-pel*, *-ster* by *-ple*, *-stre* (cf. Sachsse, *Das unorganische e im Ormulum*, pp. 23 and 72). This, I believe, exhausts the list of words borrowed from or influenced by the French.

The verbs *turnenn*,† *temprenn*, are sometimes cited as further instances; but they are the O. E. *turnian*, *temprian* in use in Ælfric's time, being old Latin loan words (cf. Pogatscher, *Lehnworte im Altenglischen*, p. 95). Orm's *funnt*, with its short vowel, cannot be from the Norman French *font* (which regularly gave M. E. *funt*, N. E. *fount*), but presupposes an unrecorded O. E. *funt* (besides the recorded *font*, *font*) from Latin *fontem*, just as Orm's *müant* comes from O. E. *münt*, from Lat. *montem*. Our *mount*, like *fount*, is a postconquest re-borrowing. The connexion of Orm's *scorrenenn* with *excorticare* is very doubtful indeed (cf. Skeat, *Etym. Dict.*, Addenda to 2nd ed., s.v. *scorch*). Orm's *hirtenn* cannot well be from O. Fr. *hurter* (cf. Müller, *Etym. Wb. d. engl. Spr.* i. 616). The curious *bripell* (l. 6770) seems to be a contamination of O. E. *brifeald* with Latin *tripulus*. The word *triple* was not borrowed until much later.

If we now turn to the *Peterborough Chronicle* for 1122-31, it would certainly at first sight appear as if the Romance words were, in proportion, more numerous than in the *Ormulum*. The following are all that I have noted (the accompanying numbers denote the year): *canonie* 1123, *-nias* 1129, *capitele*‡ 1123, *cardinal* 1125, *cellas* 1129 (perhaps taken direct from Latin; cf. Murray, *New Engl. Dict.*, s.v. *cell*), *concilie* 1125, *duc* 1129, *legat* 1123 (or from Latin?), and possibly *prior*§ 1123, and *castel*|| 1123.

\* Orm otherwise uses *casstell*, *casstellum* in the O. E. sense (cf. below).

† The short root vowel is probably due to influence of O. N. *turna* (cf. Kluge, *P.Gr.* i. 866).

‡ Or have we in the form in question ("in here *capitele*") not the O. Norm. French *capite*, but the dative of *capitel* = O. E. *capitol*, *-el* (an old Latin loan word)?

§ *Prior* is probably not French, but a direct borrowing from the Latin. It occurs soon after the Conquest (cf. Thorpe, *Diplomatarium*, pp. 445-6, from the Worcester Charters).

|| *Castel* was adopted direct from the Latin

Words like *canceler* 1123, and *market* 1124, although the first is undoubtedly and the second possibly from the French, I exclude from the list, as we find them in documents of Edward the Confessor's time.\* Latin loan-words like *fals* 1125, *solscepe* 1131, which were introduced before the end of the tenth century, are, of course, excluded.

There thus remain from four to nine words borrowed from the French after the Conquest, which is, of course, a much larger proportion than in the *Ormulum*; but they are all new political and ecclesiastical terms, which would inevitably become known to the conquered English almost immediately after the Conquest, while as yet no influence on the language was possible. An English monk of the end of the eleventh century, who could not speak or understand a word of Norman French, and whose language was still as pure native English as it had been before William came, must have been perfectly conversant with such technical terms; while in a Chronicle of this period the use of them was unavoidable.

If we look at the Romance words in the *Ormulum* we see at once that they are of a different character: most of them are what I may call words of every-day life, not technical terms; most of them have replaced native English expression for the same ideas. But unless I have overlooked anything, there is not a single word of this kind borrowed from French in the *Chronicle* for 1122-31.† Leaving, as I think we justly may, such new technical terms out of consideration, the vocabulary of the *Chronicles* who wrote the annals in question may be fairly described as untouched by French influence.

A. S. NAPIER.

P.S.—In drawing up the above lists I have endeavoured to do full justice to the French element, and to over-estimate rather than to under-estimate the number of Romance words. Of course, I may have overlooked one or other, but in any case I do not think that sufficient can have escaped me materially to affect the question. On the other hand, there is the possibility that some of the words quoted may, although not recorded, have been adopted before the Conquest or that, as suggested in the notes, some of them were taken from Latin.

#### SCIENCE NOTES.

MR. J. WHITAKER HUNT, president of the Royal College of Surgeons, has been appointed to deliver the Hunterian oration next year.

THE medals and funds to be given at the anniversary meeting of the Geological Society on February 16, have been awarded as follows:—The Wollaston medal to Prof. Karl A. von Zittel; the Murchison medal to Mr.

before the end of the tenth century in the sense of "village," cf. Matthew xxi. 2; Mark vi 6, &c. The form in the *Chronicle* is rather this Old English word influenced in its meaning by the French, than a post-conquest re-borrowing (from Norman French).

\* On *canceler*, cf. Murray, *N.E.D.* ii. 261. *Market* occurs in Kemble's *Codex Diplom.* iv. 209, and *gearmarket* *ib.* iv. 291; the form has been explained as Picardic (cf. Pogatscher, p. 174). But it is also very possible that the word came to us from a Flemish or Low German source (cf. Grimm, *Deutsches Wörterbuch*, vi. 1644). It must be mentioned that the MSS. containing these words are not contemporary, but post-conquest; still, as they seem to be derived from contemporary documents, and as, in the case of *canceler*, the office was established by Edward the Confessor, they may perhaps be accepted as pre-conquest loan-words.

† The only English word of this nature which has been influenced by French is *wiles* 1128. Cf. above.



W. T. Aveline; the Lyell medal to Prof. John Milne; the balance of the proceeds of the Wollaston fund to Mr. A. Strahan, that of the Murchison fund to Mr. G. Barrow, that of the Lyell fund to Mr. William Hill, and a portion of the proceeds of the Barlow-Jameson fund to Mr. Charles Davison.

THE following is the text of a letter received by the president of the Chemical Society, in reply to his recent letter of congratulation to the Russian Chemical Society; the letter is signed by D. Mendeleeff, as president, and D. Konowalow, as secretary:—

"In the name of Russian chemists we tender to you our hearty thanks for the congratulations and the sentiments expressed by you in your letter of November 15, 1893, in the name of the London Chemical Society.

"The possibility, suggested by you, of a closer tie between the eminent London Chemical Society and the young Russian one was received with greatest applause. We hope, as well as you, that the time is not far off when this closer connexion will take place. We desire it the more as we expect to gain the more by it."

We quote the following from the *New York Nation*:—

"The American Psychological Association held its second meeting on December 27 and 28 at Columbia College. Papers were read on the first day by Prof. Fullerton, of Philadelphia, on the 'Psychological Standpoint'; by Prof. Royce, of Harvard, on 'The Case of John Bunyan' (an attempt to throw into the categories of modern alienism the mental perturbations of the period of insistent impulse and incipient illusion of Bunyan's early life); by Mr. H. C. Warren, of Princeton, on 'Experiments on Visual Memory' (showing by interesting curves the relative reliability of the memory of a large number of male and female students for simple square figures after intervals of ten, twenty, and forty minutes); by Prof. Murray, of Montreal, on the question of the occurrence of tastes in dreams; and by Prof. Butler, of Columbia College, on Mr. Fiske's doctrine of the 'Meaning of Infancy.' Prof. Cattell, Prof. Münsterberg, and Dr. Scripture gave accounts of the work done during the past year in the laboratories at Columbia, Harvard, and Yale respectively. Perhaps the most interesting item from a practical and educational point of view was the description, by Prof. Münsterberg, of a new device for producing stereoscopic visual effects from plane figures without any of the usual aids from mirrors or prisms. The effect is secured by throwing pictures prepared for each eye separately into the eyes in succession separately. By means of a simple rotating apparatus the ordinary zootropic effects may be added to the stereoscopic effect. This opens up the possibility of showing by lantern slides animals, machines, &c., not only in lateral motion, but at the same time in relief, and also in motion to and from the plane of vision. This, with other of the Harvard results, as well as part of the paper of Prof. Royce on Bunyan, are to be noted in the *Psychological Review* for January. On the second day papers were read by Dr. Hyslop, of Columbia, Mr. Mead, of Michigan, Mr. H. R. Marshall, of New York City, Dr. Scripture, Prof. Miller, of Bryn Mawr, and Prof. Pace, of the Catholic University at Washington. Among those who contributed to the discussions were Profs. Dewey, of Michigan, James, of Harvard, Strong, of Chicago, and Starr, of the New York College of Physicians and Surgeons. The next session is to be held during the Christmas recess, 1894-95, at Princeton, with Prof. James as president and Prof. Cattell as secretary."

MESSRS. WILLIAM WESLEY & SON, of Essex-street, have issued a catalogue of the Paracelsus Library formed by the late Dr. E. Schubert, of Frankfurt. It consists of 194 editions of the writings of Paracelsus, arranged, so far as possible, in chronological order, of which it is said that eighty are not to be found in the British Museum; 548 works relating more or less closely to Paracelsus, including Dr.

Schubert's own MS. collections, classified under the authors' names; and 351 works on alchemy. The last will be sold separately, the Paracelsus Library only as a whole. Apart from Browning's poem, the only student of Paracelsus in this country that we know of is Prof. J. Ferguson, of Glasgow, who has printed in two parts (1875 and 1885) an elaborate bibliography, criticising the work of Dr. F. Mook.

#### PHILOLOGY NOTES.

M. PAUL MEYER has been elected president of the Académie des Inscriptions for the current year. We may add that M. Louis Havet was recently elected a member, in the place of the late M. Rossignol, his most serious competitor being M. Collignon.

VILH. THOMSEN—whom we assume to be the professor of comparative philology at Copenhagen, and the author of the *Ilechester Lectures* delivered at Oxford in 1876—has submitted to the Royal Academy of Denmark one more attempt to decipher the Yenissei inscriptions. He begins, of course, with a brief survey of the literature of the subject, paying due honour to the magnificent publications of Donner and Radloff, and accepting the improved version of the Chinese inscriptions due to Prof. G. Schlegel, of Leiden. These Chinese inscriptions prove that the monuments in question were erected in memory of two princes of a Turk dynasty which ruled in these regions circa 730. Turning to the other inscriptions on the same monuments, in an unknown alphabet, Prof. Thomsen first establishes that they should be read downwards, and also from right to left, as in Chinese. Radloff, who had originally supposed that the order of the columns was from left to right (as in Mongol), seems now to have come to the same conclusion. For the purpose of decipherment, Prof. Thomsen leaves out of account the Chinese; for it is evident that the two sets of inscriptions are not bilingual. Nor does he attempt to affiliate the characters with any already known. His only assumptions, which have also been made by others, are that the words are for the most part separated; and that the characters are so numerous (38) as to be not strictly alphabetical. His first step was to distinguish three characters, which, from their frequent recurrence and their combination with other characters, he identified as the vowels *ü*, *ü*, and *i*; while *a* is found occasionally at the end of words. As for the consonants, he could only conclude that the characters represented not single ones but combinations of them. He then proceeded to guess at some of the words which occurred most frequently. One of these he reads as *türi* = "heaven, god" in Turkish; another as *kül[köl]-tigin* = the prince K'ueh-ti-k'in of the Chinese inscriptions; a third as *türk*. Having got thus far, it was not very difficult to draw up a complete table of the characters, and to apply it to the inscriptions, which turn out to be written in pure Turkish. The present paper is only preliminary; but we may give one example of the results of Prof. Thomsen's decipherment. It is the complete title of the Divine Kagan (Donner, 54; Radloff, 77)—*tünritüg tünridä bolmış türk bilgä gagan* = the wise Kagan of the Turks, who has been in heaven, who resembles heaven [or god].

WE have just received the eighth of the admirable series of linguistic bibliographies, compiled by Mr. J. G. Filling, of the American Bureau of Ethnology, and published at Washington by the Smithsonian Institution. It relates to the group of languages here called Salishan, spoken by tribes in Oregon and British Columbia, whose more familiar name is that of Flathead. Though not very numerous or otherwise important, it happens that these

languages have been a good deal studied by missionaries. The earliest vocabularies were published in the first year of the century by Sir Alexander Mackenzie, after whom the Mackenzie river is named. In 1842, the Rev. Elkanah Walker compiled spelling and reading lessons in the Spokane language, which claims to be the third book printed west of the Rocky Mountains. A considerable element of these languages enters into the Chinook jargon. Dr. Franz Boas has made large MS. collections. Quite recently a French missionary has invented a species of shorthand, which the Indians are said to take to much more readily than they do to Roman characters. Of this, three facsimiles are here given. For its fulness of detail and painstaking accuracy, this bibliography deserves the same praise as its predecessors. What would we not give for similar studies of the vernaculars of the East Indies?

#### REPORTS OF SOCIETIES.

ANGLO-RUSSIAN LITERARY SOCIETY, IMPERIAL INSTITUTE.—(Tuesday, Jan. 2)

E. A. CAZALOT, Esq., president, in the chair.—After the annual accounts and a vote of thanks for successful management had been passed, the president announced that Polonsky, Grigorovich, Weinberg, and other Russian literary men had joined this society, in consequence of their sympathy with the formation of a Shakspeare society at St. Petersburg. The president then read his paper, entitled "An Impostor Czar," in which he gave an historical sketch of Gregory Otrepiy, who, in the beginning of the seventeenth century, feigned to be the son of Ivan the Terrible, murdered, as was supposed, by the usurper Czar Boris Govounoff. The lecturer next reviewed the dramas of Schiller, Pushkin, and General Alexander, in which the impostor is the central figure; and extracts were read in German, Russian, and English. Schiller's "Demetrius," it was observed, was an incomplete and posthumous work. The monologues and dialogues are very fine, and the personages picturesque; but they are not in touch (if it be allowed to criticise so great a master) with Russian life and national feeling. Strange to say, in treating Russian questions, this is no uncommon failing of German authors, although in most other matters they are pre-eminently learned. Pushkin, on the other hand, had saturated his mind with the spirit of ancient Russian lore and monastic chronicles, and that study imparted simplicity and grandeur to his language and imagery. He brings out in bold relief the higher qualities of the Russian mind, and the special traits of character which stamp the various classes of society. The language recalls ancient days, and yet it is not obsolete, but possesses the sparkle and the conciseness of the most vigorous style of modern times: it has, perhaps, never been surpassed in Russian literature. Praise was given to General Alexander's masterly treatment of his subject in his dramatic sketch, "Dmitri," which shows literary power, philosophical analysis, and shrewd insight into the varied motives of human action. A brief sketch was then given of the troubled times through which Russia subsequently passed. She nearly succumbed to the sway of Poland, until finally the Romanoff dynasty ascended the throne in 1613, when the young Michel became Czar, and his father Fedor, the Patriarch of the Orthodox Church, signed the Ukases conjointly with his son. It is perhaps some vague traditions of humiliating dissension and anarchy during the preceding period that almost unconsciously conduced to establish cohesion and stability in the inert masses of the vast Russian empire, and attached the bulk of the people, whose instincts are conservative, to the Orthodox faith and the Romanoff dynasty, which through nearly three centuries have consolidated and centralised the power, while further extending the frontiers of the state.—It was announced that on the first Tuesday in February Major-General Tyrrell would read a paper upon "The Russians in Eastern Warfare"; and that on the first Tuesday in March Mr. Anichkov would contribute a paper on "May Feasts in Shakspeare."

## FINE ART.

## OLD MASTERS AT THE ROYAL ACADEMY.

## II.

THE few Flemish and German works of the fifteenth and early sixteenth centuries are of very high quality, and will be seen again with pleasure, although many of them have recently appeared at either the Burlington Fine Arts Club or the Guildhall. The "Virgin and Child" (Earl of Northbrook) attributed to Jan van Eyck is clearly of his school, and may have been derived in its origin from the master himself; it lacks, however, both his wonderfully searching draughtsmanship and his strong suggestion of life. The "St. Giles" (same collection) was seen and discussed at the Flemish Exhibition of the Fine Arts Club. It is one wing of a diptych, or perhaps triptych, of which the other is the so-called "Celebration of High Mass," which, on the sale of the Dudley pictures, was coveted both by the Louvre and the National Gallery, but nevertheless fell into the hands of a private collector. The merits of the two panels are the same: *naïveté* of conception, brilliant enamel-like colour in a high, clear key, and masterly elaboration of multitudinous detail. In dealing with the human physiognomy, the anonymous Netherlander curiously fails where so many of his contemporaries and fellow-countrymen attained the highest success, and he cannot therefore be placed in the first rank with the best of them. The well-known "Virgin and Child enthroned," by Mabuse (same collection), is one of the finest extant examples of the master in his earlier, but not earliest, manner. In execution the picture is a marvel; it vies in this respect with almost any of the preceding creations of Flemish art. The conviction, however, of the fifteenth century has at this stage already in part evaporated. Mr. J. P. Heseltine's "Virgin and Child" is a delightfully fresh and ingenious production of the Flemish School, in respect of which we must follow the discretion of the owner, who attaches to it no special name; above all, the treatment of the divine Infant is delightful in its subtlety and truth to nature. The picture comes nearest in treatment to the Patinir group, but is clearer and purer in colour than the works of this class. The "Vision of St. Ildephonsus" (same collection) is another Netherlandish work furnishing a puzzle peculiarly worthy of solution on account of the excellence of the picture. The scene is the interior of a church, the architecture of which shows to a marked degree the character of the Flemish Renaissance. The Virgin appears above an altar, a gracious vision, draped in ample dark robes which are held up by angels; she is about to vest the kneeling saint with a red chasuble. Behind St. Ildephonsus kneel three monks, witnesses of the miracle, and a procession winds its way through the body of the church. This panel belongs apparently to the second quarter of the sixteenth century, and shows traces of the influence of Gheerhardt David; it must for the present be put down in the category of works to which the name of Jan Mostaert has been attached. Nearly allied to this in technique, but both less masterly and less significant, is Lord Northbrook's "Virgin and Child," given to the Netherlandish School. The architectural throne on which the Virgin sits, holding the child, is of much the same Flemish Renaissance style as the interior of the church in the "St. Ildephonsus." The "Call of St. Matthew" (same collection) is a characteristic and, in execution, unusually refined production from the brush of Jan van Hemersen, that strong, often brutal realist, who belongs to the Antwerp

group following immediately upon Quentin Matsys. The famous "St. Jerome" (same collection) attributed to Antonello da Messina has been as much discussed as any work of its style and period, and yet it still remains more or less of a puzzle. It has at various times being ascribed to Jan van Eyck, to Meinlinck, to Jacopo de' Barbara (!), and with more probability to the Venetian Jacometto, only known through the mention of his name as a painter of panels on a small scale in the *Anonimo* of Morelli. Though it does not exactly agree in technique or aspect with any thing that Antonello has left us, it is nearer to his Flemish-Venetian manner than to that of any master at present known to us by his works; and it would not serve much purpose to disturb the attribution until we have, on some solid grounds, another and a better to put in its place.

The Flemings of the seventeenth century are on the whole well represented, though Rubens can only be said to be here *pour la forme*. Genuine, as it appears to us, but in its present state not a satisfactory example of his powers, is the "Portrait of a Lady" (Chas. Butler, Esq.), inscribed, though not in the hand of the painter, with the title "Virgo Brabantina." It may well, as the catalogue suggests, represent a sister of the painter's second wife, the fair Helena Fourment. The two large decorative pieces "Dead Game" (Earl Amherst) and "The Fig" (Lord Windsor) are both put down to that familiar combination "Rubens and Snyders"; but in neither instance is the hand of Rubens himself to be traced. Van Dyck comes off better, since there are here examples of three out of his four styles. His so-called Genoese manner is shown in the splendid full-length "Andrea Spinola, Doge of Genoa." The vast canvas is, on the face of it, a great show-piece for high days and holidays, and as such, has not, perhaps, the interest of some portraits of the Italian time, such as, for instance, the famous "Cardinal Bentivoglio" of the Pitti, or the "Portrait of a Lady of the Balbi Family" at Dorchester House. Quite characteristic of the Genoese time is the peculiar *sang de bœuf* hue of the Doge's robes; it still further accentuates the swarthy pallor of the sitter. Equally characteristic of the English period, with its clearer and more delicate harmonies, is the full-length "James Stuart, Duke of Richmond and Lennox" (Earl of Leicester), an interesting work, though not so fine as the full-length of the same nobleman which, from Lord Methuen's collection at Corsham, passed into that of Mr. Marquand, of New York. The same personage is represented in the well-known half-length in the Long Gallery of the Louvre, wearing no mantle or vest, but a curious undress consisting of an ample white shirt and crimson breeches—perhaps his tennis-court costume. The full-length "Robert Rich, Earl of Warwick" (same collection), though a production of the Van Dyck studio, is by no means equal to its companions. A capital performance is the "Lady and Child" (Chas. Butler, Esq.), by Cornelius de Vos, the most capable of Rubens's contemporaries outside his own immediate circle, and one of the few who, without altogether repudiating his influence, managed to preserve a distinct individuality. The picture, which is dated 1624, well illustrates De Vos's power of combining the maximum of inner life with the minimum of outward action. The attitudes of the lady and child approach nearly to those of the painter's wife and child in the family picture of the Brussels Gallery, which counts among his finest and most distinctive productions. No better or more instructive instance of the brush-power of Teniers the younger could be desired than the familiar "Interior of a Guard-Room" (C. J. Wertheimer, Esq.), which the painter

himself would have called, from the figure in the background, "St. Peter delivered from Prison." It is firm, dexterous, brilliant to a degree that it would be difficult to surpass; but at the same time empty and trivial, even as a rendering of the semi-realistic incidents making up the picture. How far deeper into his subject does Adrian Branwer get in this "Interior" (Constantine Ionides, Esq.), in which, with less *bravura*, but with a technical skill at least as consummate, he represents one of the familiar incidents of Netherlandish art. This precious little work, and the still richer example in the Dulwich Gallery, are about the best Branwers in England. It is a pity that up to the present he should have remained unrepresented in the National Gallery. Of the two pieces of *genre* by Adrian van Ostade, the more interesting is the "Hurdy-Gurdy Player" (C. Ionides, Esq.); the "Boor and his Wife," from Buckingham Palace, is of the all too familiar type, and its surface, moreover, appears to have suffered injury. This is certainly not a Rembrandt year; at which we can hardly complain, seeing that he was the hero of last winter's exhibition. The "Abraham, Hagar, and Ishmael," signed and dated 1640, is not one of the most interesting productions of the type to which it belongs. Very curious is the little landscape with figures, "Shepherds and Herdsmen resting at night," dated 1647 (National Gallery of Ireland). It is a veritable impression, the main motive of which is the artificial glow of the fire, round which the figures are gathered, battling with the enveloping blackness of the air; a gleam of moonlight enlivens the dark sky above. We must confess to being rather puzzled by "The Dismissal of Hagar" (T. Humphry Ward, Esq.), which makes a first appearance, and is attributed to Rembrandt. There are many things in the picture which strongly suggest his hand: the tawny, rather hot colour which belongs to his middle time, the sombre landscape with its half-revealed figures in the middle-distance, the steely gleam on the dark horizon. On the other hand, there are some glaring defects, such as the huge, lifeless feet of the Hagar, and the ear (perhaps retouched) of the Ishmael. Besides this, the conception is unusually superficial, and devoid of the real emotion which a painter of even less than Rembrandt's deep-rooted humanity might naturally have drawn from the pathetic subject. Should the panel ultimately obtain acceptance among the master's works, it would certainly not enhance his reputation. The slight touch and clever superficial hand of Rembrandt's late pupil and imitator, Aart de Gelder, are well shown in the signed canvas, "Bathsheba entreating King David" (Arthur Ray, Esq.)—one of the very few of this painter's works to be seen in England. Two splendid and little-known canvases by Frans Hals are contributed to the exhibition by Lord Amherst. The "Portrait of a Young Man" is dated 1636, and therefore belongs to the Haarlem master's very finest period. A young man, whose refined and sympathetic aspect contrasts strongly with the unrestrained exuberance of most of Hals's sitters, fronts the spectator, posing with a frankness and ease that are quite free from self-assertiveness. His honest eyes, half-shadowed by the large black hat so gracefully worn, have an expression of dreaminess, yet not of melancholy. The execution of the whole—of the finely-modelled features; of the sober, elegant costume of black sparingly relieved with blue; of the closed hand with its transparent white cuff—is masterly in the extreme, and, at the same time, more reticent in its mastery than, for instance, the brilliant "Portrait of a Cavalier," of 1624, in the Wallace collection. The other picture is the "Portrait of a Burgomaster," a notable



specimen of Hals's almost excessive ease of handling in his quite late time. The "Portrait of a Man" (Major Flood Page), dated 1620, belongs to Michael Janse Mirevelt, or his *entourage*; but we fail to recognise either his hand or style in the curious, ugly "Portrait of a Lady" (Lord Belhaven). The "Lady at a Spinnet" (T. Humphry Ward, Esq.), by the now fully appreciated Jan Vermeer, of Delft, comes, like the recently acquired picture in the National Gallery, from the collection of Bürger (Théodore Thoré), who did so much to revive the interest in an artist then more than half forgotten. It does not belong to the richest and most generous style of the artist, like the masterpieces in the Czernin and Six collections, and the pictures at Dresden, The Hague and in the Louvre; but it is nevertheless in its way a consummate piece of work, which extorts admiration by the skill with which the awkward unattractive accessories deliberately chosen are combined into a harmonious whole. A De Hooch of the most exquisite quality is the "Garden Scene" (John Walter, Esq.), showing in a well-clipped formal garden of pleasant aspect a number of richly and gaily dressed ladies and gentlemen taking their pleasure in quiet and measured fashion. Absolutely open-air subjects like this one are rarities in the *œuvre* of De Hooch; a larger example of far less brilliant execution is that, with numerous portraits, in the Academy of Arts at Vienna. The real motive, the real poem of the picture is the luminous pearl-grey sky, casting its veiled radiance over the whole scene, and controlling all the vivid hues of the dresses. So great is the pictorial strength of the work, that it causes a fine Hobbema hard by (S. Montagu, Esq.) to look dull and leaden. No Netherlander is on this occasion so well represented as Jan Steen. In "Saying Grace" (Charles Morrison, Esq.) we find him in an unfamiliar mood of quiet, restrained pathos without sentimentality, treating a subject such as the Dutch painter of to-day loves to depict. The execution is surprisingly fine and true, notwithstanding a certain characteristic hardness. Rendered with rare truth is especially the flood of grey daylight admitted through the wide open window, and illuminating evenly the homely personages and the not less homely accessories of the scene. It is a wide leap from this to the technically no less admirable "A Glass of Wine"—one of the coarsest productions of a wilfully gross painter. A sly-looking personage of middle-age has provided a succulent repast for a fresh and robust young blonde, and sits ministering to her wants, and intently watching her, jug in hand, as she drinks. The satyr-like expression of the man is realised with an extraordinary subtlety and truth, for which it would not be easy to find a parallel in Steen's life-work. Capable of realising facial expression as he here shows himself, he is the less to be excused for the perfunctoriness with which he repeats, and goes on repeating, his own uninviting visage, the portraits of his family, and his immediate surroundings. Well known is the large canvas, styled "The Violin," from Buckingham Palace. The "Dutch Family Merry-making" (Corporation of Glasgow) is a good original replica of the famous picture in the Cassel Gallery, slightly smaller, it would seem, than the original. Among several examples of the art of Jacob Ruysdael the most interesting, though not the most important in dimensions, is the "View of the Town of Katwyk" (Corporation of Glasgow), one of those pathetic pieces of realism which are worth all the showy "Cascades" so popular among collectors. The composition is perfect in its simplicity; the foreground, with its sober harmony of grey and green, of the rarest charm. "The Windmill" (the Queen,

from Buckingham Palace) is full of fine passages, but not so coherent as a whole. Among the Cuyps the most imposing is that lent by Mr. T. Humphry Ward; it has passages of great beauty in the middle and far distances. A jewel of the purest water is Adrian Van de Velde's little "Landscape with Cattle" (Captain Holford), a nothing in subject, which acquires supreme distinction from its simplicity and style. Why does the charm of this consummate "little master" so entirely evaporate when he works on a large scale, as in some dreary canvases at Munich, and in the Fitzwilliam Museum at Cambridge? The unusually brilliant Nicholas Berchem, nicknamed "Le diamant de la curiosité" (Captain Holford), no doubt won its curious cognomen in virtue of the sharpness and exquisite precision of the execution. The galleries contain, besides the works already enumerated, landscapes by Van Goyen, Hobbema, and Aart van der Neer, seascapes by Willem van de Velde, an admirable early Terborch, "The Smoker," a good Jan van Ochtveldt, a Jan David de Heem, a Wouverman, a Frans van Mieris, and portraits by Ravenstein, Cornelius Janson, and Gerbrandt van den Eeckhout.

CLAUDE PHILLIPS.

#### NOTES ON ART AND ARCHAEOLOGY.

THIS week's elections at the Royal Academy, though quite reasonable, are not altogether so notable as those on which we commented in the last number of the ACADEMY—the most notable thing about them being the circumstance that within seven days there has been an addition of about one-sixth part of its total force to the rank of the Associates. Mr. Swan and Mr. Arthur Hacker are the newly elected. Mr. Swan is something of a colourist; he is, to boot, a not bad modeller of animals—his works show not only observation, but some personal quality not easy to define; and again, as a pure draughtsman of animals, the current number of *The Art Journal* proves his talent, though any one who takes the trouble to compare Mr. Swan's beasts with the extraordinary Rembrandt lion, in the same number of the magazine, will have at least sufficient evidence before him of the gulf which in the essential matters of distinction and style separates the great seventeenth century artist from even one of the most creditable of our day. Mr. Arthur Hacker is not unnaturally more popular than Mr. Swan, for he is more dramatic. He is likewise even obviously clever, and his dexterity and charm in the rare accomplishment of a painter of the flesh are things which may fairly be insisted on. The elections, on the whole then, are not unsatisfactory; and when the Academy shall have seized an opportunity for adding to their ranks Mr. Solomon Solomon and Mr. Alfred East, and—shall we say? Mr. J. J. Shannon as a representative of portraiture, and Mr. Frank Short as a representative of engraving, both interpretative and original, it will have done, for the time being, nearly all that it is expected to do.

THE following exhibitions will open next week: water-colours, by Kate Greenaway, and black-and-whites, by Mr. Alfred Parsons, at the Fine Art Society's; water-colours, by Mr. Tristram Ellis, illustrating "A Summer in Norway," at the Japanese Gallery—both in New Bond-street; and a complete collection of engravings after Rosa Bonheur and Mr. Alma Tadema, at Mr. McLean's Gallery in the Haymarket.

THE subject of Mr. J. E. Hodgson's lecture at the Royal Academy, on Thursday next, as professor of painting, will be "Stothard and his Works."

THE work on *Greek Vase Paintings*, by Miss Jane Harrison and Mr. D. S. MacColl, which has been so long announced, will be issued next Monday by Mr. T. Fisher Unwin. A third edition of Miss Harrison's *Introductory Studies in Greek Art* will appear at the same time.

THE trustees of the British Museum lately acquired by purchase a large and valuable collection of Japanese illustrated complimentary cards, commemorative of the various festivals and holy days of the year. A selection of these has now been arranged in a showcase in the King's Library, and illustrates the picturesque style and graceful fancy peculiar to this branch of Japanese art.

AT the London Institution, on the afternoon of Monday next, Dr. T. Hodgkin will deliver an illustrated lecture upon "The Roman Wall in Northumberland."

THE Glasgow Archaeological Society have taken the lead in issuing a protest against the destruction of a portion of the Antonine Wall, near Falkirk, which is in process of being caused though building operations. It appears that General Pitt-Rivers, as inspector of national monuments, is unable to intervene.

THE Glastonbury Antiquarian Society have issued an appeal for subscriptions, in order to enable them to continue the excavation of the now famous lake village, under the superintendence of Mr. Arthur Bulleid. The greater part of the field in which the village is situated has been presented to the society by its owner, and the British Association have made a grant of £40. It appears that about fifty dwelling mounds and nearly the whole of the village border still await examination.

HAMDI BEY, of the Imperial Museum, Constantinople, has presented Colonel Watson with a set of photographs of the Sidon sarcophagi, with special permission to publish them. Colonel Watson has placed them for that purpose in the hands of the committee of the Palestine Exploration Fund.

THE Royal Geographical Society, which printed Prof. W. M. Ramsay's monograph on the historical geography of Asia Minor, has just issued, in its series of "Supplementary Papers" (John Murray), *Modern and Ancient Roads in Eastern Asia Minor*, by D. G. Hogarth and J. A. R. Munro, illustrated with three maps, and incorporating a number of mile-stone inscriptions. Mr. Hogarth is responsible for the larger share of the work, treating the passes of the Eastern Taurus and Anti-Taurus, and the military road from Caesarea to Melitene on the Euphrates; while Mr. Munro contributes notes, on roads ancient and modern, in the Vilayet of Sivas.

WE are glad to see that our old friend *L'Art* has, after an existence of nineteen years, determined to reduce its proportions to a more convenient size. It has already done enough, perhaps too much, for glory; and it has long been evident that it found a difficulty in "living up" to its grand ideal, which has taxed its powers of illustration to the breaking point. It would have been too much to expect that it should come down at once to so handy a form as the *Gazette des Beaux-arts*; but it has dropped to the size just abandoned by the *Portfolio*, and all its readers will be delighted at the change from twenty cumbersome to eighty-eight comfortable pages. The text and the illustrations remain of the same quality. The most important of the articles in this number are on the little-known designer de Lemud, the illustrations of which, after the original lithographs of the artists, justify, to some extent, the estimation in which he is held by M. Emile Michel; and on "Les

Verrières de Bernard Van Orley," by M. Alphonse Wauters. To subscribers (only) are also issued a large etching, by M. Charles Giroux, of Mr. Hitchcock's celebrated picture of "Maternité," and a lithograph, by M. Alfred Bahuet, after M. Charles Cazin's picture of "Ismaël."

## MUSIC.

### RECENT CONCERTS.

MR. HENSCHEL resumed his Symphony Concerts on January 11, when M. César Thompson played Goldmark's Violin Concerto. The Andante contains some pleasing music, though the work generally lacks meaning and soul. There are many showy passages for the solo instrument, but the ornamentation is tawdry. This Concerto is not likely to become popular. M. Thompson displayed excellent qualities—a full tone and firm technique; but he was heard to still greater advantage in an Adagio by Max Bruch. As a show-piece he played a Paganini Fantasia, and his execution was as fine as the music was flimsy; his performance was a real *tour de force*. The programme included Schubert's Unfinished Symphony; the performance, under Mr. Henschel's direction, was good, though not the best he has given. There was a tendency to linger over the sublime beauties of the Andante; the *con moto* ought to warn composers of this danger. Why those perpetual regrets at the unfinished state of the work? The music in itself is complete; the work is only unfinished because it has not, according to convention, four movements. The programme included two Wagner excerpts.

Saint-Saëns's Pianoforte Quartet in B flat major (Op. 41) was performed at the last Monday Popular Concert. It is an interesting, but

unequal work. Saint-Saëns, like his predecessor Haydn, is always able to invent and develop a theme, but—and in this he again resembles the older master—his material is not always fresh and attractive. The Quartet opens with an Allegretto, in the leading theme of which the composer seems to be asking a question, and by the manner of its development this impression is still further strengthened; the second theme is expressive and in good contrast. The whole movement is interesting and grateful to the performers. The working of the Choral in the Andante maestoso which follows is clever, though formal; in Mendelssohn's day Chorales were more in fashion than they are in ours. In the third movement, practically a Scherzo, the composer gives us some of his most characteristic music. Now we have Eastern, now French colouring, and the effect produced by the piece generally is remarkably vivid. The Finale is dry. The performance, by Miss Fanny Davies, Lady Hallé, and Messrs. Gibson and Piatti, was excellent. Miss Davies played for her pianoforte solo Schumann's "Humoreske" (Op. 20), a long piece which is seldom given in its entirety; Mme. Schumann herself has set the example of curtailing it. What was passing in the mind of the composer when he wrote it? That is the question which one cannot help asking while it is being played. Why those sudden changes of mood? Now the music is soft and pensive, now loud and passionate; and it is always melancholy. If ever a piece required a programme it is this "Humoreske." Composers often give explanations when they are scarcely needed, and omit them where they would be most welcome. When music throws the listener into a certain mood, say of joyfulness or sorrow, he is content to form from the tones his own picture; and when the composer

forces him now in one direction, now in another, he is inclined to ask "Why?" Miss Davies played the work with taste and feeling, yet did not seem altogether at her ease. Miss Emily Squire was the vocalist, and was well received.

J. S. SHEDLOCK.

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